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OCTOBER 15, 1949
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MARY BOTHWELL, Dramatic Soprano

MUSICAL COURIER 70th ANNIVERSARY ISSUE

The portrait above is by Dannhauser. Surrounding Liszt at the piano are (seated at left) Alexander Dumas, Sr., and George Sand; behind them stands Victor Hugo, and to the right of him are Paganini and Rossini. On the floor at the master's feet is the Countess D'Agoult.

WHEN AUDIENCES SWOONED OVER LISZT . . .

the MUSICAL COURIER was already in circulation—and of vital interest to the musical and theatrical audiences of New York and other cities of this country, as well as Europe. In the pages of the then infant publication, which was first published in January, 1880, appeared these items:

". . . Liszt has left Rome and taken winter quarters at Buda-Pesth. Some noble ladies have embroidered designs to cover the chairs there. . . . Gounod has recently become a grandfather. . . . Nordica has been singing at the Imperial Theatre in St. Petersburg. . . . After considerable delay, production of Wagner's latest opera has been assured by the generosity of the King of Bavaria. . . . The New Metropolitan Opera House will have 30 or 40 well lighted dressing rooms, each separated from the others. . . . Two new overtures by Brahms were recently performed at the Gewandhaus. One is based on student songs. . . . Ambroise Thomas is said to be writing a new opera for Patti on a Japanese subject. . . ."

. . . And other tasty bits of news of the day.

After seventy years, the MUSICAL COURIER is still keeping the music public informed of the latest events, reporting in text and pictures on notable performers and performances all over the globe.

The MUSICAL COURIER will continue to carry on faithfully this heritage, which it rightfully feels to be an important one.

DON'T MISS MUSICAL COURIER'S SEVENTIETH ANNIVERSARY ISSUE
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GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice President-Treasurer

MANAGING EDITOR, R. M. KERR

ASSOCIATE EDITORS
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CONTRIBUTING EDITORS
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SCOTT J. SAUNDERS, PRODUCTION; DOROTHY BERSIN, PUBLICITY

CHICAGO HEADQUARTERS:
René Devries and Dosha Dowdy,
220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 7-6110

PACIFIC COAST:
LOS ANGELES-HOLLYWOOD AREA: C. Sharpless Hickman,
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SAN FRANCISCO BAY AREA: Mrs. Francis H. Redewill,
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NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.
Business Representative
Harriette Wolffers, 197 Commonwealth Ave., Boston 16, Mass.
Phone, CO. 6-6905

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto,
Avenida Atlantica 1054, Copacabana;
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87 Ocean St., Woolahra, Sydney, N.S.W.
AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1.
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RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.
SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva.
JAPAN: Viscount Taktoshi Kyogoku,
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Divided Allegiances

The conflict between the American Federation of Musicians, headed by James C. Petrillo, and the American Guild of Variety Artists, an affiliate of the Associated Actors and Artists of America, was still dividing the performer world when this issue went to press. Some time ago the embattled Mr. Petrillo demanded that members of his organization, the AFM, resign from the AGVA, since he contended that the latter's authority conflicted with his own.

The situation was one in which some musicians were caught between two millstones—especially those whose appearances took place at theatres, in hotel ballrooms and the like.

Victor Borge, the pianist and comedian, was one of those who—when faced with the possibility that the musicians in the Persian Room at the Hotel Plaza would strike against him—avoided this by resigning from the AGVA. Nevertheless, the executive secretary of the latter group said that his move would not be recognized without approval of its own board. Reports have reached this publication that other solo musicians appearing in theatres, who are members of the music union and of the AGVA, have had to give up engagements as a result of the conflict.

Although the matter concerns principally those who play an instrument and have lines to speak on a stage, it has important ramifications into the fields of radio and as yet unorganized television.

The Guild was insistent that an artist who has lines to read is within the category of the performer. On the other hand, the musicians' union, which like the Guild is affiliated with the AFL, ordered its members to resign from the Guild, asserting that if they belonged to one, they should not be represented by a second union. Mr. Petrillo recently stated that some fifty musicians had done so, including Vaughn Monroe, Artie Shaw and others.

Court Action Planned

The Guild applied in New York Supreme Court on Oct. 4 for an order temporarily restraining the AFM from "interfering" with its members. The court action, according to Morton Rosenthal, the Guild attorney, is "based on the contractual commitments of the Guild and its members." In a plea for a temporary stay before trial of the issues, the Guild and certain performers alleged that Mr. Petrillo's actions "have jeopardized contracts that individual entertainers have with employers and also the agreements that the Guild has with booking agencies and night clubs." The Guild stated that it had "closed shop" contracts with the clubs covering employment of performers, but that Mr. Petrillo had asked that such employers use the musicians' union contract forms.

The situation is one deeply perplexing to a large number of musicians, and one that should speedily be cleared up.

CHOPIN, 1849-1949

from a portrait painted in 1848 by his friend, A. Kolberg, showing his cheeks pale and wasted; below, an autograph page from his song, The Maiden's Wish. The genius of the keyboard passed away in Paris, Oct. 17, 1849, and his funeral at the Madeleine on the 30th was attended by thousands. Mozart's Requiem Mass, a favorite of Chopin's, was sung by the choir. The world is paying tribute with many musical and other observances this month.

In New York the centenary will be marked by all-Chopin recitals by Artur Rubinstein at the Metropolitan, Vladimir Horowitz at Hunter College, Frank Sheridan at Town Hall, all on Oct. 17. A Chopin Festival will be given at Carnegie on Oct. 19. Robert Goldsand will offer a complete series of the composer's piano works for the Kosciuszko Foundation.

ON THE COVER

Mary Bothwell, Canadian-born soprano, has become known on both sides of the Atlantic through numerous opera, concert and radio engagements. Following her debut in London's Albert Hall with the BBC Symphony last season, she was compelled to make five trans-oceanic voyages to fulfill her commitments in America and in six European countries. In addition to debut recitals this year at the Salle Gaveau, Paris, and in the Tonhalle, Zurich, the soprano was heard at the Concertgebouw, Amsterdam; at the Diligentia, The Hague, and over Radio Nacional, Paris, in a program celebrating the 85th birthday of Richard Strauss. She gave the world premiere of Pietro Cimara's Trittico with orchestral accompaniment at Hilversum, Holland.

Returning for an August assignment with the Toronto Philharmonic Orchestra forces, Sir Adrian Boult conducting, Miss Bothwell began her third seasonal tour of the United States and Canada. She will sing in her third concert of this season in Toronto, Nov. 3, a request appearance. Her New York Town Hall concert is scheduled for January, 1950. Among her program numbers for concert and orchestral engagements she includes the complete Shéhérazade Cycle of Ravel, selective groups of Lieder, and Brünnhilde's Narrative and Immolation Scene. (Photo by James Abresch.)

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Seventieth Year
October 15, 1949

FACING THE MUSIC

By Harold C. Schonberg

So Britain has devalued the pound. This means more to the English than mere economic data concerning flow of trade, standards of living, exchange of commodities. The pound was a symbol, like the Abbey, Windsor Castle and the Hyde Park orators. It is bad when a symbol is broken. It must have come as a terrific shock to national pride, and the British are among the proudest, most intensely nationalistic, of people. They are proud of their tradition, proud of their way of life, proud of their brilliant stand during the last war. They are even proud of their music; and, *mirabile dictu*, actually do something about it.

AUDIENCE tastes, true, tend toward the conservative. During the war there was in the concert halls a constant diet of Beethoven, Mozart, Brahms, Tchaikovsky—the usual staples. But also—partly due to the strong nationalistic feeling, partly due to the merit of the music itself—there was a decent percentage of home-made novelties. Little by little it began to be impressed on those of us who were stationed there that there was a school of twentieth-century English music that did not need to defer to any equivalent group anywhere.

It was, and is, not a particularly spectacular or effervescent school. With a few notable exceptions, such as in the music of Lord Berners, it lacks the brilliance and flair of contemporary French music, the mother-earth, fist-in-the-air belligerent proletarianism of Russia, the rhythmic bite and motor force of our Americans. In many respects it has a German post-romantic basis in its conservatism and thoroughness. (An English musical academic training is not to be sneezed at.) It is usually not "clever" and there are relatively few 'isms in it. Yet the modern British school is producing music that has as good a chance to live as any music being produced today.

Russia has its Prokofieff, the Magyars their Bartok, Finland its Sibelius, America (now) its Stravinsky, Bloch, Schoenberg and Hindemith. England has its Ralph Vaughan Williams, and

(Portrait by Herbert Lambert)

RALPH VAUGHAN WILLIAMS
Russia has its Prokofieff . . .

has had him since 12 October, 1872. Talk to an Englishman about music, and Vaughan Williams's name inevitably comes up immediately, a tribute to the composer's stamina. He is pretty much of the same generation as Strauss and Sibelius, yet Strauss composed little of consequence after the first war, and Sibelius virtually nothing after the 1925 *Tapiola*. Vaughan Williams, though, continues to write music, including full-scale works of power, depth, and emotional validity (not to mention stability). His appears to be a genius like Verdi's—eternally in flower, eternally human, with a direct speech unaffected by any of the systems currently in vogue.

Not for him are the objectivities of Stravinsky, or the preoccupation with sound and rhythm over content that disfigures a certain amount of contemporary music. Yet Vaughan Williams is a modern, make no mistake about it. He can be as dissonant as any youngster (witness the F minor Symphony) and he can sculpt in granitic lines (witness the Sixth). More often, though, there is a warmer quality to his music, as in the poetry and sensitivity of *On Wenlock Edge* or *The Lark Ascending*, or the sheer loveliness of the Fifth Symphony, which eventually may turn out to be the most beloved of all his scores.

VAUGHAN WILLIAMS, like many of his British colleagues, is saturated in the English folksong tradition. Sometimes he quotes actual themes from the lutenists and madrigalists, but even where actual quotation is absent one can feel the fragrant modal harmonies that date back to Byrd, Gibbons and Dowland. His is not pure nationalism, though. Pure nationalism can be, and generally is, the refuge of a weak composer. In Vaughan Williams's case there is a mental force and originality that transcends nationalism and focuses on the universal. He could not be anything but English, as Debussy nothing but French and Brahms nothing but German, but like them he has a message that is applicable to all people.

There is little doubt that Vaughan Williams not only is England's greatest living composer, but is one assured of immortality. He is not the one most in vogue in this country at the moment, though. Benjamin Britten probably holds that honor. Britten, born in 1913, is a talented young composer who already had formed a conspicuously original style. Now all that remains is maturity. It will be interesting to see if his interest in opera continues. A bit of doubt exists about his capabilities in that field, and it may be that he is in reality an orchestral composer. Undoubtedly his technical strength is superlative, but it is without a corresponding love for the potentialities of the human voice; and while *Peter Grimes* and *The Rape of Lucretia* attest to his intellectual strength, repeated hearings do not convince one that his peculiar ideas about prosody and vocal writing are particularly valid. Perhaps Britten is too receptive to contemporary trends, too anxious to be modern, desperately eager to avoid anything that might be construed as old hat. And perhaps he thinks too much about Art. With his capabilities he should soon orient himself, fusing the various influences that make up his complex style, and maybe striving for greater simplicity.

Less is heard of William Walton today, though several years ago he was considered the most promising of the younger British composers. Whatever the final outcome, his brilliant tongue-in-cheek music to Edith Sitwell's *Façade* cannot easily be forgotten. His Viola Concerto and Violin Concerto are works of undeniable stature: orthodox and not too daring, perhaps, but completely realized. And in *Belshazzar's Feast*, a brilliant score, he showed a solid grasp of choral writing that the flashier Britten has never equalled. One has confidence in his future, considering the accomplishments already behind him.

Peter Warlock died in 1930, Frederick Delius in 1934. Both are close enough to be called contemporaries. Delius, who had a vigorous propagandist in Thomas Beecham, is well known here, though not enough played. Warlock, whose real name was Peter Heseltine, is scarce more than a name in this country. Yet, in his delicate way, he was a minor master. His music, true, often is neurotic, and a morbid piece like *The Curlew* is absolutely chilling in its hopelessness. This was one side of Warlock, though. He could write healthier music, as he did in his choral treatments of Elizabethan and Tudor lullabies, carols and the like; and his songs are perfect, tasteful specimens of their kind.

FIVE of England's older composers—Gustav Holst (1874-1934), John Ireland (born 1879), Arnold Bax (1883), Arthur Bliss (1891) and Ernest Moeran (1894) are, unfortunately, seldom heard outside of their own country. Holst's ingenious *Planets* seems to have dropped from the American symphonic repertoire, a loss to those who marvelled at its virtuosic orchestration. His *Hymn of Jesus*, which this writer has not heard, has a high reputation among connoisseurs. Ireland, too, is about unknown here. Curzon once played his E flat Piano Concerto in Carnegie Hall, before the war. It has not been played there since; nor has the Bliss Piano Concerto been played since Solomon introduced it at the New York World's Fair in 1938. The latter is a big, post-romantic, splashy affair, at least as palatable as the Rachmaninoff D minor; it should be heard. Bliss, whose new opera to a Priestley libretto was given its premiere last month in England, is one of England's most successful composers, and if only for his Piano Quintet he deserves his place. Ireland, though, appears to be a more original composer. His cello sonata, rather involved, nevertheless has basic strength and honesty. There is a fairly new piece of chamber music—a piano quartet, as I remember—that made a strong impression on those of us who heard it in Wigmore Hall in 1943. Of Moeran's music, the G minor Symphony is most familiar. It is a strong, virile work, faintly suggestive of Roussel, that belongs on American programs. Bax, at last count, had composed seven symphonies. His third, which Barbirolli played here in the late thirties, did not receive the success it deserved. Those who have had the chance to hear it several times—it is recorded—agree that it has a unity, maturity and workmanship not often demonstrated by contemporary symphonists. It is reasonable to assume that his later symphonies are even stronger. How about one more Bax symphony the coming season, for, say, one less Shostakovich? Bax's Piano Quintet and his Nonet are fine, sturdy examples of chamber music, and his *Tintagel* a first-class orchestral score.

If space permitted, other names could be mentioned, other music cited. The modern British composers form a substantial bulwark, and their combined output suggests that even though their pound has depreciated in value, their music will not.

Metropolitan Adds Ten to Artistic Roster for 1949-50

THE Metropolitan Opera Association on Oct. 7 made public the new artists to be heard in the coming season, including nine singers and one conductor. There was no issuance as yet of plans for new productions to mark the fifteenth and final season of Edward Johnson as General Manager. It is confirmed that Moussorgsky's Khovanstchina will have its first performance by this company, and that Puccini's Manon Lescaut will return to the roster, as well as Samson et Dalila and Verdi's Simone Boccanegra. The season opens on Nov. 21 with Der Rosenkavalier.

The artists scheduled to make their debuts with the company in the coming season are: Elisabetta Barbato, Erna Berger and Lois Hunt, sopranos; Eugene Conley and Peter Klein, tenors; Ferdinand Frantz, Enzo Mascherini, and Paul Schoeffler, baritones; Denis Harbour, bass; and Jonel Perlea, conductor.

Irra Petina, mezzo soprano, and Mihaly Szekely, bass, will return to the company after an absence of one season.

ERNA BERGER

EUGENE CONLEY
(Photo—Bruno)

ELISABETTA BARBATO
(Photo—Camuzzi, Crimella, Milano)

JONEL PERLEA

PAUL SCHOEFFLER

LOIS HUNT

ENZO MASCHERINI
(Photo—Abresch)

DENIS HARBOUR
(Photo—Abresch)

New Artists Engaged

Biographical details concerning the new artists are as follows:

ELISABETTA BARBATO, young dramatic soprano, was born in Barletta, Italy, began her musical training in Bologna, and then continued her studies in Rome, where she attracted the attention of officials at the Teatro dell'Opera. In 1946, when a celebrated soprano became indisposed at the beginning of the third act of Aida at the Terme di Caracalla in Rome, Miss Barbato made an unscheduled debut and scored a marked success. Thereafter, she was sought out by all the leading Italian theatres, including La Scala in Milan, where she has sung in a large repertoire of lirico spinto roles. She has recently appeared in South America and made her North American debut in September in San Francisco.

ERNA BERGER has an international reputation as one of the foremost lyric-coloraturas of the day. Born in Dresden, she spent her childhood in Paraguay before returning to her native city for intensive musical study. Being chosen by Fritz Busch to sing at the Dresden State Opera, she scored an immediate success, which led to engagements with many important orchestras and leading opera houses of Europe. Appearances at the Bayreuth Festival with Toscanini, at Salzburg with Busch, and at the Berlin Municipal and State Opera were followed, after the war, by a concert and operatic tour which took her to Copenhagen, Holland, Rome, Vienna, Bucharest, Barcelona, Geneva and to London, where she appeared in opera at Covent Garden. In 1949 she undertook her first tour of Australia.

EUGENE CONLEY, young American tenor, was born in Lynn, Mass., and studied music there and in Boston before coming to New York. Concert and radio engagements preceded his operatic debut as the Duke in Rigoletto, after which he gained valuable experience with numerous opera companies in this country, including the New York City Opera Co., also in Canada, Mexico and Cuba. Following the war he made his first European appearances, in concert in Holland and the Scandinavian countries, and as guest artist in the Opéra-Comique in Paris, La Scala in Milan, and Covent Garden in London. In December he will return to La Scala to open the season to be presented in commemoration of the death of Puccini.

FERDINAND FRANTZ, baritone, comes from the Munich Opera and the Vienna State Opera, where he has been heard in leading roles of the dramatic baritone repertory. He has sung also in the other Continental opera houses, and last season appeared as Wotan in Wagner's Die Walkuere at La Scala.

Audition Winners Join Company

DENIS HARBOUR, Canadian-born bass-baritone, is a winner of the 1949 Metropolitan Opera Auditions of the Air. Although he had studied music since his youth, he intended to practice law and is a graduate of the Law School of Montreal University. A successful Canadian radio debut changed his plans, sending him to New York for intensive study. In addition to appearances in recital, and with touring opera companies, Mr. Harbour was chosen by Toscanini to sing the King in last winter's broadcast of Aida.

LOIS HUNT, soprano, was born in Philadelphia and studied at the Curtis Institute in that city, where she made her first solo appearance with the Bach Festival Society. Radio, recital and operetta appearances preceded her engagement for the role of Marcelline in Beethoven's Fidelio at the Central City, Colo., Opera Festival in 1947. A winner of the 1949 Metropolitan Opera Auditions of the Air, Miss Hunt was chosen to appear as Monica in The Medium, the first studio-produced opera to be televised, and sang with the New York Philharmonic last summer at the Lewisohn Stadium.

European Artists Engaged

PETER KLEIN, buffo-tenor, is a leading exponent of character roles at the Vienna State Opera. He has sung in London and Paris with the Vienna company, and in the post-war Wagner Festival at the Royal Opera, Covent Garden, London. Mr. Klein will appear in America for the first time when he makes his debut at the Metropolitan this season.

ENZO MASCHERINI, young Italian baritone, was born in Florence where he had his early musical training with Bianca Elice and Titta Ruffo. After winning the International Concours in Vienna, among other musical contests, he made his operatic debut as Germont in La Traviata. Appearances throughout Italy resulted in his engagement for leading roles at the Royal Opera in Rome and La Scala. During the German occupation of Italy, Mr. Mascherini's career came to a halt, and he took to the hills as a member of the underground. After the war he was engaged to come to America, sang with the N. Y. City Opera Company, and has since appeared in South America and Mexico, as well as returning to La Scala last winter. His San Francisco debut occurred this fall.

PAUL SCHOEFFLER, Viennese baritone, is a permanent member of the Vienna State Opera, and has sung at La Scala, the Paris Opéra, Covent Garden, the Salzburg Festival, and the Maggio Musicale, Florence, and in many other cities. In addition to a large number of operatic roles in the classic and modern repertory, Mr. Schoeffler has made numerous concert and oratorio appearances under prominent conductors in Europe.

Roumanian Conductor to Bow

JONEL PERLEA, Roumanian conductor and composer, joins the Metropolitan staff of conductors. Following the completion of his musical studies in the master class of Reger at the Leipzig Conservatory, Mr. Perlea served at various times as supervisor of artistic activities at the Budapest State Opera, professor of music at the Academy of Music in Bucharest, and first radio director there. He has appeared as conductor of opera and symphony in most of the important cities of Europe. During the war he spent a year in a German concentration camp, and since then has conducted throughout Italy, principally at La Scala.

Munch Bows with Boston Symphony

By Jules Wolffers

A NEW conductor, a new organ, and the fiftieth anniversary celebration of the opening of Symphony Hall featured this season's first program of the Boston Symphony Orchestra on Oct. 7. The new conductor is Charles Munch, the new organ is Aeolian-Skinner, and the anniversary was celebrated by playing the same music with which Wilhelm Gericke opened the subscription season back in 1900. As an added touch the program-book contained a reproduction of the title page of the 1900 program-book and also the original "historical and descriptive notes" by the then annotator, William P. Apthorp.

Mr. Munch was briefly but cordially introduced by Henry B. Cabot, president of the trustees.

Rabaud Memorial

It was the new conductor's first duty to memorialize his fellow countryman, Henri Rabaud, who died Sept. 11, and who conducted the orchestra in 1918-1919. The musical tribute, a very fitting one, was Rabaud's own La Procession Nocturne, Symphonic Poem (after Lenau.) The somberness of the music and the occasion did not prevent many in the audience from engaging in a round of clapping in spite of the conductor's marked anti-applause pantomime at the conclusion.

Weber's Euryanthe Overture opened the concert proper. In addition, the fifty-year-old list included Handel's Organ Concerto in D minor; Schubert's Ballet and Entr'acte from Rosamunde; and the Beethoven Fifth. When Symphony Hall was built a new organ was built with it and the Handel Concerto was played to show off the Hutchings organ. Soloist at that time was J. Wallace Goodrich, who was present this season to hear E. Power Biggs take the solo part on the new $50,000 instrument. Its tone is open and clear and yet blends so well in the concerted passages that it is difficult to pick out the organ tone as such. Mr. Biggs diverted part of the applause his performance evoked to Mr. Goodrich, seated halfway down the hall.

The Schubert was done with deftness and charm while the closing Beethoven presented some novel (to Hub audiences) aspects of the familiar masterpiece.

Audience Reaction

The audience might be described as quietly demonstrative. Mr. Munch was recalled to the stage several times at the end and there was cheering from the less inhibited second balcony. All in all, the concert was an interesting and memorable event, and if the newcomer did not start out with seven league boots, on the other hand he made no misstep.

Cleveland Dello Joio Premiere

CLEVELAND. — Serenade for Orchestra by Norman Dello Joio will have its world premiere as an orchestral work at the concerts of the Cleveland Orchestra, George Szell conductor, on Oct. 20 and 22. Martha Graham has used the score for her new ballet, Diversion of Angels, but this will be its concert premiere.

Opera Seen as the Most Vital Link for Many Modern Arts

By DR. OTTO ERHARDT

RARELY has the materialistic conception of life exerted as much influence as today upon all forms of expression, and seldom has the danger of forgetting the spiritual and emotional powers been as acute.

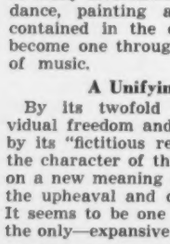
It seemed for a time that two World Wars had shaken our civilization to the roots. But luckily, when the rubble was removed, the soul of man emerged again. Hesitantly at first and then more strongly, voices were raised which called upon us to remember our great heritage. These summoned us again to direct our gaze upon more promising and better realms—including, of course, the sphere of art.

Among the applied arts, opera has a unique position, embodying both drama and music. It belongs, so far as the dramatic action is concerned, to the stage; but insofar as its form and expression are concerned, to the traditions of art-music. Through the opera, the human voice was led from collective bondage to individual freedom; through it the singing human being advanced to the footlights.

Opera, however, means not only liberation, but coordination. This is because so many diversified arts—such as poetry, dance, painting and architecture—are contained in the complex whole. They become one through the unifying power of music.

A Unifying Art-Form

By its twofold characteristics, individual freedom and collective purpose—by its "fictitious reality" determined by the character of the music—opera takes on a new meaning and destination amid the upheaval and disorder of our time. It seems to be one of the few—perhaps the only—expansive and dynamic expressions of art which today is able to build cultural bridges, stimulate the exchange of artistic gifts, reduce the differences between various conceptions of the world, and to form a link between nations and peoples.



DR. OTTO ERHARDT

(Photo—Sling, Buenos Aires.)

Aiding in this process is a characteristic dualism in opera—since the subject of works is often taken from the past while the music speaks a contemporary language. This perhaps accounts for the fact that, during the 350 years it has been in existence, so many different yet strikingly rich values have been created.

In order to show the immense riches and inexhaustible treasures that have been piling up during this period since opera arose, it is enough to point to the great variety in the works of Monteverdi, Purcell, Handel, Gluck, Mozart, Weber, Rossini, Verdi, Wagner, Puccini and Strauss—not to mention unique and solitary masterpieces such as Beethoven's Fidelio, Bizet's Carmen, Moussorgsky's Boris Godounoff, Debussy's Pelléas et Mélisande, Humperdinck's Hansel and Gretel, and Alban Berg's Wozzeck.

Present Period Stagnant?

Let us not ignore those voices that say the present-day form of this art is decadent. Some persons contend that no lasting work of operatic art has appeared in some time—that since Der Rosenkavalier in 1911, and perhaps Puccini's Turandot in 1926, no permanent success has been scored and no work has conquered the world. This seemingly stagnant state of operatic production has led some over-hasty—and perhaps superficial—judges of the situation to conclude that opera is a thing of the past, and that it has no future, its place having been taken to some extent by the ballet.

Anyone who has studied the development of opera since its inception as a rebirth of antique tragedy, through the theatre of the Baroque period, up to the middle of the present century, knows that ebb and tide periods alternated during its long existence; times of fertility were followed by dearth, and even stagnation. But many times the obituary notice of the opera has been written, and again the art form has been resurrected, has grown and indeed been rejuvenated.

Age of Experimentation

If we are not mistaken, the age in which we are living is a period of experimentation that may easily lead into an era of new bloom. Production and reproduction, in this form of art, are in a permanent state of evolution.

With regard to Europe today, one can quote the poet who said that "New Life is blooming out of the ruins." Some new projects in the offing promise at least a very interesting development. The Paris Opéra is preparing the world premiere of Milhaud's Bolivar, a score which reportedly is of great beauty. (His Christophe Colomb, which presented an interesting mixture of opera, oratorio and even films, first given at the Berlin State Opera in 1930, was a typical example of the search for new forms of expression.) This autumn Covent Garden in London has given the world premiere of Arthur Bliss' The Olympians, with a book by the distinguished writer, J. B. Priestley. Benjamin Britten is in the final stages of creating a new opera, after having produced a new version of The Beggar's Opera, and has already become, with his Peter Grimes and other works, perhaps the most successful British operatic composer since Purcell.

Stravinsky is also completing an opera, his first with an English libretto, The Rake's Progress, with book by W. H. Auden. William Walton has begun a three-act opera, Troilus and Cressida, after Chaucer. These are only a few of the projects now under way, chosen at random.

In Latin America, it is true, ballet has rather taken a lead among production of some composers in the last few years, but not entirely. Among other works, the excellent opera-comique by J. J. Castro, titled La Zapatera Prodigosa (The Prodigious Shoemaker's Wife) is still awaiting performance.

In the older operatic countries, such as Germany, Italy, Austria and Czechoslovakia, there is extraordinary activity and initiative in this form of production.

A Sociological Change

In France, Britain and the U. S. a sort of sociological re-orientation is taking place. The opera in those countries is going through a transitional stage—from a state of "feudalism" in the social group which patronized it in the past, to the formation of a new society. I should like to call this process "the democratization of the operatic stage."

In France, where the Paris Grand Opéra and the Opéra-Comique are now united under a common management, the State sees an important task in enabling the widest possible segment of the people to share in operatic enjoyment. The opera audiences have grown, and people are "queuing up" not only for coal, food and other material necessities, but also for tickets to the lyric drama! Because of this shift in audiences, the rules concerning formal dressing have been relaxed, and sometimes even abolished.

But what has been lost in external splendor has been amply replaced by an increased inner receptivity of the listeners. Opera, which formerly was received with a certain blasé and snobbish attitude, is now listened to with enthusiasm by the new public.

Younger Audience Enthusiastic

Perhaps the most enjoyable characteristic of the new audience is its youthfulness. The younger generation, somewhat alienated from opera in previous years, now seems to have found a new relationship with musico-dramatic art.

Whereas in France, the new public could be built up on a traditional basis, in England one had to start from the bottom. Much preparatory work had been done in London by the "people's opera," Sadler's Wells.

At Covent Garden before the recent war there had been only a two months' season in the Spring, a social event of great splendor, and with international character in the operatic fare, the various works being performed in their original languages. For several years now, in the latter house, there has been a ten months' season, the aim being to evolve an operatic repertory theatre. The enterprise, as you know, has been supported with a State subsidy.

The last-named development is perhaps the most astonishing sign of the times. Within the next ten years, it is planned to make up for the neglect of the last hundred. This process cannot be expected to mature from one day to the next, but present achievements are impressive, and the popularization of opera is making progress both in London and the provinces.

In the United States, in many places and in various ways, the groundwork for future growth in operatic appreciation is being laid slowly but surely. Understandably, many of the older habitues are now mourning for the passing of former splendor, but it is more important to revaluate and reconstruct it socially, to free the driving force of a new operatic art and to produce a musical stage which really expresses our time.

New Art of Staging Needed

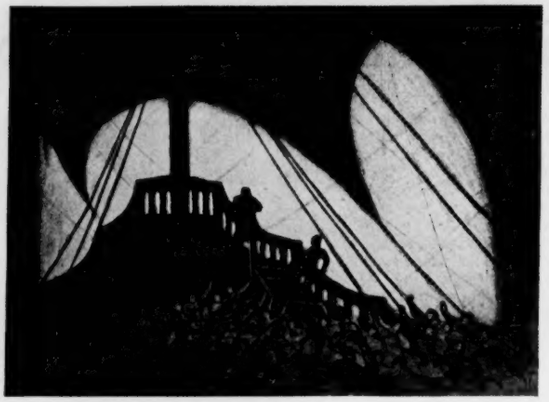
The methods of staging opera also require a new approach. This should be based on the progressive experiments made after the Second World War, which are already showing some noteworthy results.

In France as well as the Anglo-Saxon countries, it is a striking fact that the scenic productions of the great operatic institutions, with a few exceptions, are antiquated and—in a bad sense—conservative. On the other hand, the staging of the spoken drama is controlled by another modern type of spirit, which has led to interesting solutions, even in classical works.

Nevertheless, many operatic choruses seem to have been regenerated not only from the vocal aspect but also in their histrionic flexibility.

It is urgently necessary that all the bad and wrong traditions should be abolished, that the undesirable conventionalism should be definitely buried. Acting in opera is like acting in the theatre, and can only be justified if it is alive, if on the stage people of flesh and blood move about, and not puppets, people whose movements are dictated by the controlled rhythm of the music. The "picture frame" aspect of the old-fashioned opera stage should also be widened into a three-dimensional concept.

The operatic work will be alive only if, based on the score, the movements and the acting of the singers revive the spirit of the work as a realization of its innermost content. Only then will the magic power of the theatre be found in opera—thus the work will reach the universal character of musico-dramatic art and serve the past, the present and the future.



PIONEERING . . . "typical example of the search for new forms of expression" was production of Milhaud's Christophe Colomb at the Berlin State Opera in 1930, which "presented an interesting mixture of opera, oratorio and even films." The stage design was by Aravantinos; tableau represents a mutiny of Columbus' crew.

DURING a theatrical career of more than 30 years, Dr. Otto Erhardt has staged more than 180 operas, operettas and other music plays, among them many world and local premieres. The works he has produced range from Monteverdi, Purcell and Handel to Stravinsky, Hindemith and Honegger.

He is also a notable pioneer in staging methods. In his first assignment, Monteverdi's Orfeo (believed to have been the only scenic presentation of the work in 300 years), he used a new type of visual interpretation in creating the "mimetic chorus," a group of dancers who translate into motion what is sung by the vocal chorus, the latter placed on the stage in static groups. In later productions this idea was developed so that the chorus remained invisible, either placed in the orchestra or on the stage behind veils, and the movements were executed by the ballet in synchronization with the singing.

After World War I, when European theatres had to economize and no means were available for new settings, Dr. Erhardt conceived and executed the idea of projected décors, which were thrown on a cyclorama in colors by means of an elaborate "magic lantern" device. This has been adopted as an adjunct in many opera houses. He also was a pioneer in using radio for the magnifying of backstage voices, which in most cases had been "covered" by the orchestra. In his production of Busoni's Doctor Faustus he introduced the film in operatic staging.

Dr. Erhardt recently concluded his twelfth season as stage director of the Teatro Colon in Buenos Aires. Educated at Berlin and Munich Universities, he studied philosophy at Oxford and holds a Mus.D. degree; he staged operas at Bayreuth, 1914 and 1924, at Zurich, Rome, Barcelona, Turin and Covent Garden; and was formerly stage director of the Dresden State Opera and Chicago Opera.

Bridging the Gap Between Composer and Publisher

Both have their problems, a survey reveals, the creative musician desiring his work to be issued and sold, the firms wishing to maintain their books in proper balance as well as introduce worthy new scores.

By ROSALYN KROKOVER

IT is not the ultimate for a composer to have his works published. They must also be heard, just as the poet's or novelist's must be both published *and* read. In many respects, the problems of accomplishing this most desirable of goals are the same for both.

Publication is, naturally, the first of the necessary steps. But even when a score has issued from the music printer's, the struggle is not completely won. Suppose, for example, that a young composer holds in his hands his brand-new brain child. He is proud of what he considers his best effort to date, and he settles back to await royalty checks. Nothing happens. His music is dying on the shelves. At this point, quite understandably, he has an overwhelming urge to slay his publisher. Yet the fault is not always the latter's. There may be valid reasons why one composer's work is pushed and the other's isn't.

A young musician should not lose sight of the fact that if a publisher is to remain in business, his first obligation is to the "big fellows" who are under exclusive contract. In the process of keeping them content—so that they will not fall in love with tempting offers from competitors—it is only natural that he shoves many works aside. And if a work is going to be passed over, it will usually not be music signed by an established name.

Every reputable publisher is aware of his duty to produce the best in music that his judgment and purse will allow. But there are also books to be balanced, expenses to be met, specialized types of markets to meet; and that is where business is often forced to step in and take over. We may not like this marriage of business and art—very often the publishers do not, either; but there it is.

Thus the fate of a young composer's work may hinge on circumstances as well as quality. And if a manuscript is not accepted, it does not necessarily follow that the work is lacking in quality. Usually the publisher, returning a score of merit, merely happens to have all that his traffic will bear in that particular category.

Some Rules for the Tyro

Naturally there are some general rules for the young composer to follow. Failure to comply with them might mean the automatic rejection of a manuscript, no matter how promising. For instance, the newcomer *sans* "name" or reputation should have a substantial backlog of compositions before submitting any. This is because if his manuscript happens to strike a publisher's fancy, the chances are that the latter won't want to publish a single work without an option on others (in the event that the first meets with success). There is a great deal of expense involved in launching the first piece of a new composer, and generally the publisher won't gamble unless he is assured of a steady stream of material.

Manuscripts from newcomer and oldtimer alike should be as professional-looking and easy to read as possible. If the manuscript is amateurish in appearance, it is only natural that the reaction at first glance would be that the piece has the same quality. As in everything, it is important to make a good first impression.

If a composer is just beginning and hasn't had the good fortune to win one of the many competition prizes—which brings his name and music to the attention of some publisher—it is advisable for him to try the smaller houses. While the editorial staffs of the leading publishers are exceedingly conscientious about studying all scores, they are so deluged with manuscripts that it literally takes months before one can be examined. Then even if the piece is worthy, chances for acceptance are down to the vanishing point because of regular commitments. Thus a great deal of time has been lost in which, otherwise, the MS. could have been kept in circulation.

Rejection Slips Noncommittal

It would be helpful to the composer, incidentally, if the examiners of publishing houses could find the time to append at least one pertinent sentence to every rejected manuscript. In the long run, it would even lessen their burden, for it would be one way of weeding out the unworthy and encouraging others who really need encouragement and criticism. As the system now stands, young composers often are working in the dark, not knowing exactly why their manuscript was rejected. They may feel that it was returned without examination, especially since a fairly recent book on music and musicians, written by a prominent figure in the publishing business, hinted at a prevalence of this very practice. There is no law, of course, requiring that all unsolicited manuscripts must be appraised by publishers, but it would be somewhat comforting to the composer if he knew whether the piece had been rejected on lack of merit, because the publisher was sufficiently stocked in music of its type, or whether it was an unseasonal contribution.

This matter of seasonal contributions is important. Publishers sweating over meeting a deadline for Easter music are not going to look with much favor at a morning mail that brings manuscripts of Christmas carols. The composer should know the needs of his publishers-to-be: what their deadline is for music of specific characteristics; how long in advance they want to receive manuscripts, and so on.

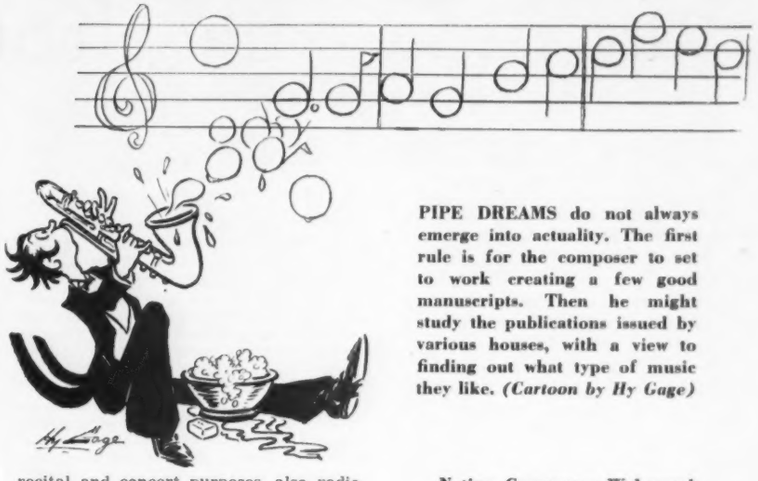
Demands Vary

Demands of the publishers vary from year to year; sometimes from month to month. A publishing house, say, may have taken a disastrous flier on brass ensemble music, and be so soured on the project that they would not touch a submitted brass ensemble score with the blunt end of a trombone. Naturally the composer should know this, and related idiosyncracies of other publishers. How to find out? There are ways. A letter in advance—a phone call, if possible—to the publisher; or a talk with composers published by the firm may help.

At least one publisher—the Theodore Presser Company, now located in Bryn Mawr, Pa.—is in an encouragingly receptive mood this year. To quote Dr. McKray, music editor for the firm: "We are always glad to receive manuscripts unsolicited or otherwise, since we are in constant search of new and outstanding material. . . . We prefer seasonal manuscripts sent to us at least six months in advance of the season. For example, let us take Christmas octavo music. We select manuscripts as early as February and March. This is due to the amount of time required for editing, proof reading by our staff and the composer, and other production details.

"For the coming year, we are interested in manuscripts for educational, recital and concert purposes, also radio performances. This would include piano, vocal solos, all instrumental music, band, orchestra, choral music, small instrumental ensembles, text books, music theory and literature, also books of methods for instruction.

"We want all people writing music to feel free to send us manuscripts at any time they so desire, and assure them that each manuscript will be given careful consideration."



PIPE DREAMS do not always emerge into actuality. The first rule is for the composer to set to work creating a few good manuscripts. Then he might study the publications issued by various houses, with a view to finding out what type of music they like. ***(Cartoon by Hy Gage)***

Some Publishers' Needs

Edward B. Marks is most interested in choral music for the coming year, and requests that the seasonal manuscripts be submitted at least six months in advance. They should carry no comments whatsoever on the music but, if the composer is unknown, brief data on his background and other musical activities would be appreciated.

Unsolicited manuscripts are welcome at J. Fischer & Brother; but one should bear in mind that this firm specializes in religious and educational works. For the coming year, however, secular choral works (SSA, SATB, TTBB) will have the best chance. Seasonal manuscripts should be mailed at least one year in advance.

Octavo music of all types, sacred or secular, and band works are the preference of Edwin H. Morris and Company. Unsolicited manuscripts are promised careful consideration. These categories are the specialty of the firm, and it definitely is not interested in vocal solos, cantatas, operettas or orchestral works.

Preliminary Inquiry Stressed

An inquiry from the composer in advance of the submission of a manuscript is preferred by Mercury Music Corporation, which, this year, is in the market for short choral works and short solos for brass and woodwinds. Choral works, for educational purposes are what the Paull-Pioneer Music Corporation is concentrating on for the coming year, but unsolicited manuscripts are not desired. Both Southern Music Publishing Company and the Paragon Music Publishers prefer to have letters from the composers giving information in regard to the type of music offered, and the manuscripts can then be submitted upon the publishers' request. Both also are interested in all types of music for the coming year. Seasonal manuscripts should be submitted at least six months in advance of the season.

The Southern Music firm would like to make it known that they "are fully conscious of the numerous problems facing the aspiring composer and sincerely sympathize with him. However, realizing the composer's necessary enthusiasm, we should like to point out that he be patient for a reply when the manuscripts are being examined. Moreover, unacceptance of a manuscript has usually no reflection on its quality."

Native Composers Welcomed

New American composers are always assured of attention at Elkan-Vogel in Philadelphia by just mailing their manuscripts. And while this firm publishes all categories of music, educational piano material and choral works are wanted this year.

Easy grade material for school use and instruction methods as well as pieces for band, brass and woodwind ensemble or chorus is the specialty of the Omega Music Edition and the firm is interested in all of these categories. Send your manuscripts with a self-addressed stamped envelope, and include personal information and dates, if any, of performances of the submitted manuscripts.

Broude Brothers, for legal reasons, return unsolicited manuscripts unopened. Their method is first to discuss the matter with the composer, which makes it mandatory for the aspirant to make personal contact with the firm. Broude does not specialize in seasonal works, though if they run across a good seasonal manuscript they will release it at the appropriate time. For the coming season they are interested primarily in orchestral or symphonic works. They strongly suggest that the composer "know thoroughly all trade practices of publishers" and obtain a good knowledge of catalogues.

Writing for Band

Oxford University Press does not draw a line between solicited and unsolicited manuscripts, pointing out that "our readers do not even know—and care less—how the MS. came into the office." Seasonal manuscripts should be submitted to that company a year ahead of time, but "as to other MSS. it does not matter much." Oxford publishes nearly all types of music, with the exception of jazz and its derivatives ("We are not prejudiced against this interesting field of music, but hold merely that it is not our line . . .") and band music.

Concerning the latter, Oxford has some pertinent observations to make. "This field appears to be, or at least to have been, a profitable one—but we are not convinced that it has yet become a medium for first-class music. It is not impossible that it should become such a medium. In all probability, composers could achieve this very desirable objective if they were (a) to abandon the attitude of writing for band as 'a lark,' as if they were going slumming; (b) to abandon the attempt to make the band sound like an orchestra. Rather similar observations might apply to the closely related field of woodwind ensembles." One temporal point stressed by Oxford is that composers shall not send unsolicited manuscripts (as distinct from books on music) prior to March 1, 1950.

Artist Visitors to Brazil Include Ballet from France

By CEICAO DE BARROS BARRETO

Rio de Janeiro

THE musical season in Rio and other towns of this country, besides the usual series of symphonic concerts and recitals by local musicians and artists from abroad, has included performances by the Ballets des Champs-Elysées and the Grete Wiesenthal Ballet.

Among artists from Europe making first visits to Brazil were the conductor Pedro Freitas Branco and his wife, Marie Antoinette Leveque, who came from Portugal to perform in Rio. Freitas Branco was the guest conductor with the Orquestra Sinfonica Brasileira, revealing in his performances cultured musicianship and a beat always suave, elegant and technically expert. He listed for his concerts Beethoven's Sixth Symphony, Strauss' Death and Transfiguration, Ravel's Second Suite from Daphnis et Chloe and Concerto for piano and orchestra, the Albeniz-Arbos Triana, Falla's Amor Brujo, Francisco Braga's Paysage, Fernandez' Batuque, and two works in first hearing in Brazil by Joly B. Santos and Ernesto Halffter.

Santos' Elegia, written in memory of Viana da Motta, sounded exquisite in its dark melancholy and poetic atmosphere. Halffter's Rhapsodia Portuguesa, for piano and orchestra, is based on Portuguese folktunes, and is of pleasant content, well orchestrated. The latter was finely delivered by the ensemble and the conductor's wife as piano soloist, showing perfect command of the keyboard and much delicacy of shading. In Ravel's Concerto her playing was imaginative, intelligent and technically clear. The large audience at the Teatro Municipal gave a warm ovation to the guest artists and orchestra.

Szenkar Resumes Baton

Eugen Szenkar was acclaimed as he resumed the direction of the Orquestra Sinfonica Brasileira. The throng at the Teatro Municipal enthusiastically cheered the conductor, one of the founders of the major orchestra in this country. His program listed, besides the Bach-Abert Prelude, Chorale and Fugue and Tchaikovsky's Sixth Symphony and Schoenberg's Transfigured Night. Szenkar and his orchestra gave an impressive treatment to the last score, building up the climaxes carefully and effectively. A novelty here was Kodaly's Dances from Galanta, based on folk music in which the conductor offered compelling and colorful reading. Carlos Gomes' Alvorada from the opera Lo Schiavo closed the list in a superb interpretation rousing the intense response of the audience. Szenkar was called to the podium many times, and with the orchestra acknowledged the enthusiastic applause.

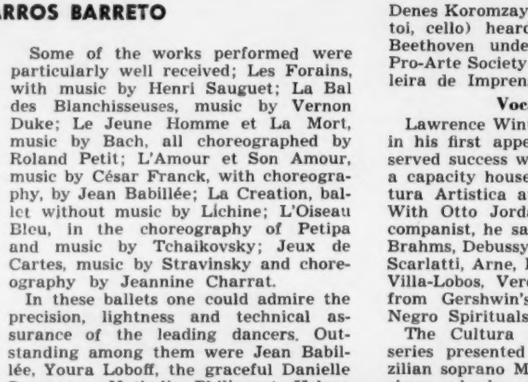
His next concert, devoted to French music, opened with a convincing reading of Berlioz' Overture to Benvenuto Cellini. The high point was Saint-Saens' Third Symphony with organ, one of the best works by the French composer, in which a skillful orchestration discloses much refinement, sensitiveness and grandeur of style. Szenkar's interpretation was noteworthy. Followed a beautiful reading of Debussy's La Mer and Ravel's La Valse in a telling performance.

Ballets des Champs-Elysées Bow

The first presentation of the Ballets des Champs-Elysées in Rio drew large audiences to the Teatro Municipal. The skill of the dancers, the novelties offered by the company, in a modern technique of ballet, very different from the usual routine dance and repertoire, resulted in a tremendous success.

Some of the works performed were particularly well received; Les Forains, with music by Henri Sauguet; La Bal des Blanchisseuses, music by Vernon Duke; Le Jeune Homme et La Mort, music by Bach, all choreographed by Roland Petit; L'Amour et Son Amour, music by César Franck, with choreography, by Jean Babillée; La Creation, ballet without music by Lichine; L'Oiseau Bleu, in the choreography of Petipa and music by Tchaikovsky; Jeux de Cartes, music by Stravinsky and choreography by Jeannine Charrat.

In these ballets one could admire the precision, lightness and technical assurance of the leading dancers. Outstanding among them were Jean Babillée, Youra Loboff, the graceful Danielle Darmance, Nathalie Philippart, Helene Constantine, Helene Sadowska and Deryk Mendel. The ensemble work was virtually perfect, the scenery and costumes effective and tasteful. The Municipal Orchestra, conducted by André Girard, was consistently good. Boris Kochno was responsible for the artistic direction.



EUGEN SZENKAR resumed direction of the Orquestra Sinfonica Brasileira, at the Teatro Municipal in Rio de Janeiro, before an enthusiastic audience. ***(Photo —Nicolau Drei.)***

Wiener Saengerknaben in Concerts

The Vienna Choir Boys visited Brazil some years before the war, and were now heard again in several concerts at the Teatro Municipal of Rio, under Kurt Kettner. The little singers performed beautifully, their usual programs comprising sacred works, lieder by Schubert, Brahms and Reger, popular songs, Viennese Waltzes, Mozart's Bastien et Bastienne and Offenbach's M. et Mme. Denis. Their concerts in Rio were sponsored by the Associacao Brasileira de Concertos and the manager Viggiani.

Arrau Returns in Recital

With his recital at the Teatro Municipal of Rio, the Chilean pianist, Claudio Arrau, proved again the masterfulness of his technical equipment and sense of interpretation in a varied list of works ranging from Mozart, Beethoven, Schumann, Debussy to Liszt and Ravel. Beethoven's Les Adieux Sonata was disclosed with emotional richness, beauty and warmth of tone, and in Schumann's Carnaval his thrilling virtuosity was always in evidence. His interpretation of Liszt's Vallée d'Obermann, Debussy's Feux d'artifice and Ravel's Alborada had depth of feeling, vigorous tone and clarity of execution.

Hungarian Quartet in Beethoven Cycle

One of the most notable chamber ensembles that has visited Brazil is the Hungarian String Quartet (Zoltan Szekely and Alexandre Moskofsky, violins; Denes Koromzay, viola, and Vilmos Polatoi, cello) heard in the 17 quartets of Beethoven under the auspices of the Pro-Arte Society at the Associacao Basileira de Imprensa.

Vocal Recitals

Lawrence Winters, American baritone, in his first appearance here, had a deserved success when he appeared before a capacity house, presented by the Cultura Artistica at the Teatro Municipal. With Otto Jordan as an excellent accompanist, he sang works of Beethoven, Brahms, Debussy, Duparc, Rachmaninoff, Scarlatti, Arne, Horsman, Ginastera and Villa-Lobos, Verdi's Eri Tu, an excerpt from Gershwin's Porgy and Bess and Negro Spirituals.

The Cultura Artistica in the same series presented a recital by the Brazilian soprano Maria Sa Earp, an opera singer who has often appeared here and abroad. The attractive soprano programmed arias by Mozart and Rossini, groups of French and Brazilian songs, delivered with poise and sincerity, her light lyric voice extremely pleasing.

Victoria de Los Angeles Bows

The Spanish singer Victoria de Los Angeles, in her first visit to this country, gave two recitals in Rio under the sponsorship of the Associacao Brasileira de Concertos. Charm of personality and artistry, a lovely voice applied with exceptional taste and real musicality, were revealed in her singing of classic arias, lieder by Schubert, Schumann, Brahms, Strauss, and songs by Respighi, Ravel and various Spanish composers. Her interpretations of the lieder were particularly fine; most effective was her singing of Ravel's Kaddisch, while in songs by Nin, Falla and Turina she was at her best. Brazilian works by Fernandez and Villa-Lobos also were heard, and there were numerous encores, Paul Beri, pianist, gave admirable support.

Chopin Commemorations

The centenary of Chopin's death has been marked by several recitals of his works. Witold Malcuzynski, at the Teatro Municipal, played the F minor Fantaisie, the Sonata in B flat minor, two Etudes and various Nocturnes and Mazurkas, revealing again his ardent temperament, powerful technique, and beautiful tonal shadings.

At the same theatre Miecio Horszowski, who has visited this country many times and played Bach splendidly some time ago, also offered a Chopin recital. He gave the Sonata, op. 58; B flat minor Polonaise; Scherzo No. 2, op. 31, and groups of Mazurkas and Etudes. Much of his program was finely delivered, noteworthy being the Sonata, marked by beautiful phrasing and clarity.

Montreal Festival Offers Operas

MONTREAL.—The Montreal Festival of Music and Drama, held for the first time this year and forecast in detail in the Musical Courier's June issue, offered engaging events.

Most unusual was the first hearing here of Stravinsky's L'Histoire du Soldat, which had Jean-Pierre Masson in the title role, Mario Duchenes as narrator, Robert Koudas as the Devil, and Lorraine Ammerman as the Princess. The witty score was well conducted by Alexander Brott, and the stage design and management were by Robert Prevost.

Two operas from the standard repertoire were also heard in elaborate staging at Molson Stadium. Tosca was sung with Rose Bampton as the heroine, Raoul Jobin as Cavaradossi, Martial Singher as Scarpia, Salvatore Baccaloni as the Sacristan, with staging by Herbert Graf and musical direction by Jean Beaudet. The production of this work was in every respect most effective, being lavish in detail.

The same can be said of Manon, which was presented later under the baton of Wilfred Pelletier. Graf provided opulent staging. Eleanor Steber, as Manon, made her entrance in a real coach, and presented a most effective interpretation of the role. Heard again were Jobin as the Chevalier and Singher as the elder des Grieux, both excellent interpreters. Canadian singers made up the chorus and enacted other roles in the Massenet work.

An orchestral and choral concert by Les Disciples de Massenet, conducted by Charles Goulet, had two Canadian artists; Pierette Alarie, coloratura soprano, and her husband, Leopold Simoneau, tenor, as effective soloists. In addition, there were a number of performances of dramatic works by resident acting companies both in English and French. Undoubtedly, the artistic success of the series warrants its repetition.

Austrian Cities' Schedule

The Vienna Society of the Friends of Music will offer this season eight double concerts by the Vienna Symphony, among them the Great Symphony Cycle, which includes the nine Beethoven symphonies with Andreae, Ansermet, Celibidache, Furtwängler, Jochum, Kletzki, Knappertsbusch as conductors. The Karajan Cycle continues with works of Haydn, Bruckner, Brahms, Strauss, Franck, Sibelius, Berlioz and others. The Schneiderhann Quartet, together with the brass band of the Vienna Philharmonic, will give eight chamber concerts. Choir concerts will present music of the Austrian composer Franz Schmidt, including his Book with the Seven Seals. Among soloists to participate are Erica Morini, Szigeti, Busch, Ginette Neveu, Stern, Backhaus, Casadesus, Gieseking, Gulda, Kirsten Flagstad, Dusolina Giannini, Elizabeth Hoengen, Elisabeth Schwarzkopf, Irmgard Seefried, Hotter, Patzak and Voelker.

Concerts planned by the Mozarteum in Salzburg will be directed by Krauss, Boehm, Carlo Zechhi and Moralt, with the soloists Viorica Ursuleac, Paul Schilhawsky, Hans Hotter, Walter Schneiderhann. The Schneiderhann Quartet, Strubb Quartet and the Amsterdam String Quartet will take part, and Harald Kreutzberg will dance.

The Graz Opera House celebrates its 50th birthday with a new production of Lohengrin, and presents the Wagnerian "Ring," Strauss's Daphne, Rimsky-Korsakoff's ballet Scheherazade, and Tarassenko, opera by Salmhofer, contemporary Viennese composer.

Philadelphians Ask Subsidy

The Philadelphia Orchestra Association, through its president, Orville H. Bullitt, on Oct. 4 asked that that city give it a subsidy of $100,000 annually. In exchange for this, the orchestra offered to give eight free concerts a year at Convention Hall. Mr. Bullitt stated that 20 other cities give subsidies to their ensembles.

Flagstad Has Fervid Ovation On Return to San Francisco

By MRS. FRANCIS H. REDEWILL

A TREMENDOUS ovation greeted Kirsten Flagstad at her first performance of Isolde in San Francisco in over ten years on Sept. 30. It was perhaps the most remarkable demonstration of public feeling ever witnessed at the Opera House, a tribute not only to the woman, but to the artist. Her voice was rich as ever with a golden splendor, and her acting was sustained throughout with a convincing sincerity.

Set Svanholm as Tristan sang with vocal fervor, his tenor notes exultingly fresh and vigorous. Blanche Thebom has grown perceptibly in the role of Brangaene, her voice large in timbre and sonority, her acting graceful and restrained. The new basso, Michael Szekely, as King Marke, revealed a voice of rich calibre and tremendous power. Ralph Herbert, also making his San Francisco debut, sang an excellent Kurvenal. Cehanovsky, Chabay and McVey carried minor roles.

The entire production was the finest seen here in years, thanks to the many factors that combined effectively to that end—including the orchestra under the exciting baton of William Steinberg, who emphasized and clarified dramatic and emotional aspects of the score, and the stage effects, achieved by Armando Agnini.

Barbato's Debut as Tosca

San Francisco's opera opening for the 27th consecutive season on Sept. 20 had been a scene of glitter and opulence, crackling flash bulbs, full-length ermine wraps, orchids and diamonds. Tosca, the season's first bill, found the customarily socially-minded audience more attentive than usual. In her debut in the United States in the demanding title role, Elisabetta Barbato's youthful charm, glorious voice and fine acting brought her prolonged applause, especially after her Vissi D'arte. The slender artist, coming direct from Italy, portrayed the heroine with assurance and tonal splendor, a triumph repeated and still more enthusiastically acknowledged at the second performance, Sept. 29.

Jussi Bjoerling, in fine form, was Cavaradossi, his singing of E lucevan le stelle also stopping the performance. Magnificent acting was shown in Lawrence Tibbett's portrayal of Scarpia. At the repeat performance, Ferruccio Tagliavini sang Cavaradossi, his voice imbuing the role with exciting vigor. Desire Ligeti was effective as Angelotti. Baccaloni, the humorous Sacristan Others in the cast were Cehanovsky, Guenter, de Paolis and Donna Walker. Fausto Cleva, who had not appeared here in several years, was given an ovation for superb conducting. Agnini again scored as stage director. The chorus under Kurt Adler was in excellent form.

KIRSTEN FLAGSTAD
as Isolde

Faust in Smooth Performance

Faust, on Sept. 22, was smoothly coordinated, complete in every detail. The cast held Licia Albanese as Marguerite and Raoul Jobin as Faust, their acting correctly timed, their voices replete in subtle inflections and tone colorings. Italo Tajo, in his local bow, proved a basso of distinction; his Mephistopheles was both vigorous and impressive; at times his acting was over-emphasized. Enzo Mascherini, in his San Francisco debut, was appreciated for his dramatic power and vocal excellence as Valentin. The cast was completed by Herta Glaz, Claramae Turner and Patrick McVey, who did much with minor parts. Gaetano Merola, founder and general director of the San Francisco Opera, conducted with elegance and skill. Again Agnini, state director, and Kurt Adler, chorus director, contributed greatly to the overall success.

Don Giovanni with Tajo

Don Giovanni, with Italo Tajo in the title role, must have been something of an ordeal for the handsome basso. San Franciscans who recall Pinza's glamor admitted, however, that Tajo sings Mozart intelligently and acts with ease and lively conviction. Jan Peerce won some of the choicest plaudits of the evening as Don Ottavio, his tones soaring to the remotest corners of the Opera House. Baccaloni, singing and acting Leporello, was the complete character, a highly-finished piece of work which has no rival today. The smaller role of Zerlina reached perfection through Albanese's portrayal. Rose Bampton, as Donna Anna (her local opera debut), and Jarmila Novotna, the Donna Elvira, sang sympathetically and acted well. Desiré Ligeti and George Cehanovsky were again delightful in smaller roles. Breisach, conducting, came in for honors also, his interpretation of the score musicianly, the orchestra obeying his beat with artistic blending.

Boheme Appeals

La Boheme, first on the Sunday matinee series, was a jewel from every standpoint. Albanese, the gentle and touching Mimi, her voice poignant, her acting effective, gave a memorable performance. Resident artist Lois Hartzell as Musetta again revealed a brilliant voice and fine artistry. The four Bohemians, Bjoerling, Mascherini, Cehanovsky and Nicola Moscona, sang and acted with refreshing spontaneity and contagious enthusiasm. Small singing boys, admirably drilled by Madi Bacon, the chorus of soldiers, students, grisettes and shopkeepers, directed by Kurt Adler, moving with effectiveness according to stage director Agnini's expert direction, contributed to the convincing performance. Karl Kritz was the excellent conductor. Supporting roles were equally well done by Baccaloni, Lorenzini, Colin Harvey and Caesar Curzi.

Vinay and Heidt in Carmen

Carmen, a popular performance on Sept. 24, introduced the Chilean tenor Ramon Vinay to a tremendous Saturday night crowd. This Don Jose has a voice of remarkable fullness and warmth and acts with skill. His towering physique makes him a compelling figure. Winifred Heidt as Carmen once more proved herself a favorite with her luscious, full-throated, even voice and superior acting. Francesco Valentino sang the Toreador effectively, but his acting, in contrast to that of Don Jose, was considerably less potent. Uta Graf, as Micaela, proved successful in her San Francisco debut, as revealed in the prolonged applause after her aria in the third act. Ligeti as Zuniga was again highly commendable in a smaller part. Others contributing to the evening were Lois Hartzell, Claramae Turner, George Cehanovsky and Alessio de Paolis. The ballet was executed under the expert direction of Willem Christensen. Stage director Agnini achieved convincing action, and the singing of the chorus parts was an artistic tribute to its director. Paul Breisach as conductor once more revealed a sensitive and skilled hand.

CONGRATULATIONS . . . Following her brilliant North American debut as Tosca at the opening performance of the San Francisco Opera Association's 1949 series, Elisabetta Barbato receives the felicitations of General Director Gaetano Merola, right, Conductor Fausto Cleva, left, and Stage Director Armando Agnini.

Salt Lake Series in Fifth Year

The Granite Arts Association of Salt Lake City, Utah, presents its fifth concert series this season. The Association is a cooperative venture having the support of schools, civic clubs, church groups and other organizations of the area. Martha Lipton, mezzo-soprano, opened the course on Sept. 26. Subsequent attractions are Adolphe Menjou, film star, Oct. 18; the Ionian Singers, male quartet, Nov. 8; Hal and Ruby Holbrook in Theater of Great Personalities, Dec. 8; the Barry Lynn-Virginia Tanner Dance Theater, Jan. 11; Grant Johannesen, pianist, 25; Roland Gundry, violinist, Feb. 16; the De Paur Military Chorus, March 8.

Korn to Conduct Here and Abroad

Richard Korn, American conductor, who led the summer series of the New Orleans Symphony, is now the conductor for the Memphis Symphony Orchestra. He has also been engaged to act as conductor and musical advisor for the new concert series at the College of the City of New York this year. After the first of the year Korn is scheduled to sail for Europe, where he will make appearances in Paris, London and the Scandinavian capitals.

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Rothier's Golden Anniversary

On the 50th anniversary of his concert debut (which took place in Paris, Oct. 1, 1899), Léon Rothier walked out upon the Town Hall stage to be greeted by the cheers and applause of a celebrity-crowded audience standing to salute the great French basso.

The program delivered by the 75-year-old singer was an exhibition of superb artistry, unaffected by the long career, which had included many seasons of arduous, voice-taxing performance schedules. In his youth, Rothier learned the *how* of singing, and in these latter years, the technique and skill, once mastered, have not failed him.

He began with Lully's air from Amadis, Bois épais, continuing with Flégier's tuneful and wide-ranging Le Cor. Warming to the work with Saint-Saens' rhythmic Le Pas d'Armes du Roi Jean and the Chanson de la Puce, from the Damnation of Faust by Berlioz, Rothier showed that he still maintained the power of evoking demonstrations of approbation. The sensitive, beautifully interpreted Monologue of Arkel brought new tonal color and exhibited a different facet in the vocal work.

Edward Johnson Pays Tribute

During the intermission, Edward Johnson, General Manager of the Metropolitan Opera, mounted the platform and in a delightful, touching speech, awarded a golden accolade from his colleagues to the artist. Mr. Johnson expressed the wish that every aspiring young singer might have been present to witness this triumph of artistic verity. He said that, despite European experience and study, he and others of the opera had gone humbly, score in hand, to obtain from the master of French style the lasting traditions. In paying a tribute to the present superior place of this country in the music world, he bade his hearers never to forget the part played by great artists such as Rothier, who coming from afar had enriched the culture of this land.

Resuming the program, Mr. Rothier sang expressively the lovely Air du Roi Claudius, from Thomas' Hamlet, Les Boeufs of Dupont and, with thrilling effect, Huë's J'ai Pleuré en rêve. The group closed with the jovial Chanson Bacchique from La Jolie Fille de Perth by Bizet, which brought the singer an ovation.

Visibly growing in command of power and range, Rothier offered notable singing in the final songs. One of the high spots of the evening was the Cavatine from La Juive by Halévy. Exquisite nuances distinguished Les Berceaux, of Fauré, and Chansson's Le Temps des lilas, while dramatic intensity marked Schumann's Les deux Grenadiers. With sonority, vitality and fine style undiminished despite the emotional strain of the appearance, the bass sang in response to demanding applause, Le Coeur de ma Mie and Hahn's Offrande. He told the audience that he had learned the folksong from his grandfather and that his father also sang it.

For the Record . . .

One of the last remaining figures of the Golden Age galaxy of song, Rothier holds a reputation preeminent in the field of French opera. His diction, style and voice have been acclaimed over many years.

For the young generation of singers who missed the opportunity of hearing the great artist in his prime, the following brief résumé of a career might prove interesting:

Léon Rothier was born in Rheims, France, on Christmas Day, 1874. His father was a nationally famous photographer; of a music-loving family, and with a choice of professions, young Rothier decided to specialize in musicianship. He became an expert violinist, possibly learning from this study the phrasing and spinning-out of tone which later characterized his vocal work. At the age of 19, he was concertmaster of the Rheims Symphony.

Then Pol Plançon sang in a concert there and Rothier, enthralled, put aside his violin and auditioned for the Paris Conservatoire in the voice category. With Ambroise Thomas and Charles Gounod passing on his qualifications, the lad was admitted on quality of voice and background musicianship, graduating in 1899 with five voice awards.

That same year, Oct. 1, brought his debut with the Opéra-Comique as Vulcan in Gounod's Philémon et Baucis. After the Paris opera season of 1902, he went to Nice and Marseilles for appearances. The great Gatti heard Rothier in 1909 and engaged him to replace Journet in leading bass roles at the Metropolitan. He made his debut as Mephistopheles to Geraldine Farrar's Marguerite in Faust in 1910, and thereafter sang in the 39th Street house for 30 consecutive years; 1687 performances are chalked up to his credit, said to be a record for the Metropolitan roster. He sang in La Juive, Samson, Le Prophète, Carmen, Faust and innumerable other operas. Mr. Rothier's final Metropolitan assignment was sung on Feb. 25, 1940.

Wearing in his lapel the red rosette of a Knight of the French Legion of Honor, he was welcomed at his recent recital by his equally appreciative adopted countrymen in America—an occasion long to be remembered.

FELICITATIONS . . . Leon Rothier and Edward Johnson on stage at Town Hall. The French basso was embraced by his colleague, the General Manager of the Metropolitan Opera Association, during the intermission of Rothier's fiftieth anniversary concert. ***(Photo—Ben Greenhaus)***

Traditions of Opera And Recitals Discussed

One of the interesting studios in the Metropolitan area is directed by Betsy Culp Dornay, who was coach, accompanist and voice mentor to her husband, Louis Dornay. A striking portrait of the late tenor over the mantel dominates the music room, bringing to mind the triumphs of his career.

"It was a good career," said Mme. Dornay, "in many lands, in many roles, at The Hague, Covent Garden, Budapest and other great centers. I feel his finest portrayal was Eleazar in La Juive, but all dramatic parts were at his command."

In her own piano recitals and as accompanist to Louis Dornay, also to her cousin, the celebrated liedersinger, Julia Culp, Mme. Dornay toured the world. Eventually, concert and opera engagements brought the Dornays to America, and, although each season since World War II Mme. Dornay has made a flying trip to her beloved home country, Holland, it was here that she made her home and the Dornay-Culp Studios were established.

"We often said that we studied with each other, my husband and I," Mme. Dornay said, smiling, "and I found and still feel the voice is the most interesting of instruments. I have never tried to become a professional singer. I studied voice from my youth, but always from the viewpoint of teaching. Being a good singer is no guarantee of being a good teacher. The fundamentals of success in teaching depend upon a wider range of knowledge than one individual's problems and experience. And believe me, voices can present many differing problems, more than any other instrument.

"It is probably not good to reminisce too much, but often when a technical point is in doubt, I recall from my own 'career' days how it was handled or worked out by the noted singing personages of that time. Art may take on new forms, but the basic vocal mechanism is the same."

Mme. Dornay spoke of the many artists who had been on the Dornay-Culp roster; of Eddie Albert, now starring in Miss Liberty, of Jose Ferrer, who studied voice to enhance his speaking of lines, of Morton Bowe, who sings the role of Nanki-Poo on Broadway, and she also told about the radio stunts at studio parties.

"Lucille Manners, who is still with me, went from studio musicals straight to radio headlines," Mme. Dornay stated. "And Dorothy Kirsten studied with us here for five years, before her discovery by Grace Moore and her speedy ascent to stardom."

In addition to the actual voice lessons, Mme. Dornay puts her musicianship to practical use in classes organized for supplemental work in ear-training, harmony and various allied subjects.

"These classes are held once a week and the pupils, for example, are given notation figures to sing and then asked to sing the intervals and triads, minor, major, augmented or diminished, as the case may be. I make a special study of posture, facial expression, gesture—any mannerisms or idiosyncrasies that need correction or encouragement. We use the public address system here, with its microphone, and try all sorts of possible engagement assignments, experimenting with song delivery for night club or in a major recital hall. This work is a great cure for self-consciousness."

Studio recitals before an invited audience are presented at frequent intervals but Mme. Dornay has worked out an innovation in this regard. She holds "rehearsal recitals" sometime with, but often without guests, and listeners and pupils are asked to write critiques of the young singers heard. Needless to say, these are for Mme. Dornay's private perusal!

"But it's so good for the pupils, and they enjoy this type of workout," Mme. Dornay said. "I myself often feel that I am trying to be general manager, accompanist, director, etc., while every once in a while I wonder if the maids are keeping the coffee hot for the party afterwards."

Smiling and competent, she appears to enjoy the occasions as much as do the students.

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THE CHOIR CORNER By LEON CARSON

Picturesque Life of Noted Mission Of California an American Epic

In rambling across the American continent one infrequently comes across religious landmarks planted centuries ago and still very much alive today. Tucked away in a prominent street of the old city of San Francisco, one such structure exists in the form of the ancient Mission Dolores. The name was given it because of its close proximity to the nearby Laguna de los Dolores.

The Mission was founded five days before the signing of the Declaration of Independence, on June 29, 1776, the sixth to be established in Upper California under Father Junipero Serra, OFM.

Its records show numerous "firsts," such as the building dedication on Oct. 3, 1776, and its more or less formal opening on Oct. 8 of that year. The first marriage ceremony was celebrated on Jan. 7, 1777; the first baptism took place in August, 1776, and that of some Indians on June 24 of the following year. The first burial "in Mission Church" is recorded as in March, 1777.

Within and around the little church are buried, among others, the Very Rev. Richard Carroll (pastor, 1853-60), Capt. Don Jose Joaquin Moraga, the bodies of some of the victims of the 1856 Vigilantes, and a number of early California pioneers.

The original Mission building, 114 feet long and only 22 feet wide, and with four-foot-thick adobe walls, has passed through countless vicissitudes and trying periods since its early erection, but today stands rejuvenated as a living symbol of the faith that it so sturdily represents. In its interior, one sees the original redwood roof timbers, rough hewn and lashed together with rawhides and secured with wooden pegs of manzanita, while the ceiling remains as decorated by the Indians, with vegetable colors. Again, here one almost feels the living presence of old hand-carved altars and statues sent from Mexico in 1780, the Indian-made Paschal candle, original confessional doors, the revolving tabernacle from Manila, and the original bells from Mexico.

New Mission Church

Alongside of this tiny structure rises in gracious splendor the newer Mission Church, built under a succession of pastors, its architecture consisting of a combination of Byzantine, Basilica and Spanish. Though over-shadowing the early Mission in height and general proportions, the original church of the late 18th century remains dominant in its simple, ecclesiastical dignity.

The music of the Mission Church is of a high order. The Pastor is the Most Rev. James T. O'Dowd, D.D., Ph.D., and his assistants are the Revs. John J. Scanlan, William J. Mullen, Thomas F. Murray and George R. Meyer.

THE OLD AND THE NEW MISSION DOLORES in San Francisco; left, the original building, founded in 1776, as it looked at about 1833; right, the modern Mission Church, and beside it the "rejuvenated" structure of yore. ***(Modern photo by Piggott)***

Bach Festival for Los Angeles

The 16th annual Bach Festival of the First Congregational Church of Los Angeles will be given on Nov. 4, 5, 6, under the direction of Melvin L. Gallagher, minister of music. The schedule of events includes:

Nov. 4, program of Bach numbers, played on old instruments by Dr. Alice Ehlers and three associates; the choir of Immanuel Presbyterian Church will sing Bach Cantatas Nos. 6 and 68.

Nov. 5, a group of specially selected singers will present a Bach choral work; an organ recital by Clarence Mader of Immanuel Presbyterian Church, and the Masterwork Chorale, the Ripley Dorr boy choir and the St. Luke's Choristers of Long Beach will be heard. Ferne Sayre will sing a solo cantata, and the Pottle Sisters will play Bach's Double Concerto for two violins with piano accompaniment.

Nov. 6, the B minor Mass will be presented by the 100-voice Cathedral Choir and the Girls' Choir of the First Congregational Church.

Psalm Tune Competition

Announcement is made of the 7th annual Psalm Tune Competition by Monmouth College, for 1950, under the bequest of Mrs. J. B. Herbert. Competition is open to all composers and manuscripts are to be mailed not later than Feb. 28, 1950, to Thomas H. Hamilton, Monmouth College, Monmouth, Ill.

Church Music Course At Cincinnati

An interesting addition to the curriculum of the Cincinnati Conservatory of Music will be the introduction this fall of a Church Music course, including classes in choir literature and choir training. Hubert Kockritz, of the voice faculty, will teach both classes; and the course will lead to the granting of a diploma.

Choir Notes

The Rev. Carlo Rossini, organist and choirmaster at St. Paul's Cathedral, Pittsburgh, has been named by Pope Pius XII to be Director of Music for the Holy Year Jubilee activities in Rome.

Under the auspices of the American Guild of Organists, Fernando Germani played works by Bach, Daquin, Mozart, Ducasse, and Reger at an organ recital at St. Thomas' Church, New York, on Oct. 3.

Searle Wright, organist and choirmaster of the Chapel of the Incarnation, New York, is presenting (Oct. 9, 16, 23, 30) Parts I-IV, inclusive, of Mendelssohn's Elijah, with full choir and soloists.

Edouard Nies-Berger conducted his chamber orchestra on Oct. 9 in the City College Great Hall in a concert sponsored by the Brotherhood of St. Andrew, of St. Andrew's and St. Luke's Episcopal Churches, New York. The choirs of the churches assisted in the program, which included the first performance here of George F. McKay's Port Royal, 1861, a suite based on old Negro folksongs.

The Christ Church-Methodist Choir, under the direction of Everett Tutchings was heard from the steps of the church chancel on the initial seasonal morning radio broadcast of the Federal Council of Churches of Christ in America, on Oct. 2. Dr. Ralph W. Sockman was the speaker.

Under the direction of Clarence Snyder, organist and choirmaster, Horatio Parker's Hora Novissima was given on Oct. 9 by the choir and soloists of the First Congregational Church, Montclair, N. J.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

For Organ

CHRISTMAS PASTORALE, by F. Flaxington Harker. G. Schirmer, Inc., N. Y. 50c.

An effective organ composition built around the old German folksong Silent Night, Holy Night, with extended variations I-V incl. 6 pages.

THE MODERN ANTHOLOGY, ed. by David McK. Williams. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) $12.

A beautifully bound and attractive collection of 27 organ compositions of varying importance and difficulty, never before published, all of them contributed by distinguished contemporary composers; with the exception of Pietro Yon, all are living confreres. The book contains biographical sketches and 209 pages of music.

PASSACAGLIA and FUGUE, by Gardner Read. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) $1.25.

An interesting classic organ work in D minor. In parts difficult in its requirements for flexible execution. Employs considerable chordal work, simultaneously for both hands. Suitable for special service or recital use. 21 pages.

BEFORE NIGHT, by M. Wood-Hill. The Boston Music Co., Boston, Mass. 50c.

A simple, melodious and contemplative composition (from Outdoor Suite for Strings) for organ, suitable for use in general service or especially as postlude for evening service. 2 pages.

SATB

THE CHRISTMAS MAN, by Seth Bingham. J. Fischer & Bro., N. Y. 15c.

An interesting carol for soprano solo and mixed chorus a cappella, suitable for use by well trained choir; text by John Underwood Stephens. Normal vocal tessitura. 3 pages.

JESU, JOYAUNCE OF MY HEART (Melody, J. R. Able, harmonized J. S. Bach), arr. by Clarence Dickinson. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 18c.

A simple but highly effective anthem, with text by Rev. G. R. Woodward, for 4-part mixed chorus, with youth choir or soprano solo. Suitable for Christmas use. Organ accompaniment. Normal vocal tessitura. 6 pages. Also for unison voices.

SAID THE SHEPHERDS TO THE CHILD, by Ralph E. Marryot. G. Schirmer, Inc., N. Y. 15c.

A simple and pleasing carol, imbued with the Christmas spirit. For full 4-part mixed chorus, and to be sung a cappella. Accomp. for rehearsal. Unusual text by Thomas Tiplady. Normal voice tessitura. Suitable for average choir unit. 5 pages.

THE HOLY BIRTH, by Alec Rowley. Novello & Co., London. (The H. W. Gray Co., N. Y., agents.) 16c.

An appropriate, freely moving and well integrated Christmas carol for 4-part mixed chorus; optional accomp. Quaint text by Dorothea Butler. In strophic form, 3 verses. Especially fine harmonization. Suitable for use by average choir. Very easy voice tessitura. No solos. 4 pages.

WAKE, AWAKE, by Franz Tunder (1614-67). The H. W. Gray Co., N. Y. (Agents for Novello & Co., London.) 20c.

An effective arrangement by Felix Guenther of this substantial old music, for 4-part mixed chorus with soprano solo. Unusual text by Philip Nicolai (1597). Eng. translation by Catherine Winkworth (1858). Organ accomp. Singing tessitura normal. An unhackneyed choral composition for Christmas. 7 pages. Also for high or medium voice solo.

CRADLE CAROL, by Searle Wright. The H. W. Gray Co., N. Y. (Agents for Novello & Co., London.) 18c.

A most suitable and appropriate Christmas Eve (or Christmas) carol for 4-part mixed voices. The 17th cent. German text has been translated by Paul England. To be sung a cappella; accomp. for rehearsal. Soprano solo, with full choral accomp. Vocal tessitura normal. Especially well harmonized for choral effectiveness. 7 pages.

CHRIST IS BORN, by Marion Ohlson. J. Fischer & Bro., N. Y. 16c.

A stirring anthem for the average 4-part mixed chorus, with text by the composer. To be sung a cappella; accomp. for rehearsal. Well harmonized, no solos. Easy voice tessitura. 6 pages.

SSA

O HOLY NIGHT, by Adam-Gaines. J. Fischer & Bro., N. Y. 16c.

A pleasing arrangement by Howard D. McKinney for 3-part chorus of the old air, with English text by S. R. Gaines and Italian text by Rev. T. L. Kelly. Organ accomp. Includes soprano soli and sop.-alto duets. Easy singing tessitura; suitable for any choir. 7 pages. Also for 2-part (S.A.).

NO LULLABY NEED MARY SING, by Joseph W. Clokey. J. Fischer & Bro., N. Y. 15c.

A rather unusual, smoothly flowing anthem for 3-part chorus with quaint text by Anna Templa. Organ or piano accomp. To make highly effective, requires well trained and balanced ensemble. Easy vocal tessitura. 5 pages. Also for 2-part (S.A.).

CANDLE LIGHTS of CHRISTMAS, by Charles Repper. C. C. Birchard & Co., Boston. 15c.

A charming, quietly melodious and lilting anthem for 4-part mixed chorus. Has strong pastoral feeling. Sung a cappella; piano or organ accomp. for rehearsal. Includes soprano group, or solo, obbligato. Easy singing tessitura.

Reference Book

GUIDEPOSTS; Edited by Paul Swarm; The Church Music Foundation, Decatur, Ill. $10.

The Church Music Foundation, a non-profit organization, of which Paul Swarm is editor, publishes this large, handsomely bound loose-leaf volume full of information for the church musician, instrumental and other. There is plenty of space for supplemental sheets to be added, when they are ready for circulation. It contains a large mass of data, all cleverly indexed, which to many organists, choir conductors and other church musicians will form a valuable reference book and directory. The numerous divisions give well-tabulated information on choir and church music subjects, ranging from the necessary personal qualities of a minister of music, public relations with the clergy, materials and equipment for successful choir routine, repertoire for organ and voice, to fundamentals of organ playing, choral conducting, improvisation, and complete analyses of the various services.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

TV: Artistic Boon or Menace?

As all of us know, the American public is rapidly becoming "television-minded." The possibilities of this medium, when it comes to full maturity, are therefore going to be incalculable. Its artistic mission, if entrusted to wise hands, could be great.

How are these responsibilities being met in the early stages of its development? Though there have been some flyers in broadcasting of symphony orchestras and operas "on the spot," these have been relatively few as yet, and the technique of presentation is still in the groping stage.

Several appointments have been made by various chains and independent stations of TV operatic directors, but the results are still largely to be shown. There also have been some more or less experimental ballet, or solo dance, productions. Undoubtedly there is a strong possibility in this field. There are as yet very few high class music programs by soloists.

The richest potential field at present consists in the use of ready-made musical films, including opera. This type of project promises a very healthy growth. Whether in time there will be a greater possibility for the film theatres, when lifesize TV films (especially those of events filmed a few hours before) are shown to great audiences there, or whether the home circle will be increased at the expense of the theatres is an interesting speculation.

A Growing Audience

Although there is a limited sponsorship of TV programs at present, in the home the process of reforming the cultural, educational and entertainment concepts of those who now own sets is already apparent. Metaphorically speaking, listeners with TV sets will have front row seats to symphony, solo and other concerts in the foreseeable future —to opera, ballet, drama and sports, besides many programs of educational value.

Receivers have already been installed in some school classrooms.

Hearings are now going forward before the FCC in Washington as to the possibilities of using black-and-white receiving sets for color, by the addition of a simple appliance, such as both RCA and CBS assert they have developed. The FCC once before refused its sanction, but it is possible that time has somewhat mellowed its point of view, or that the present demonstrations will be more convincing.

Artistic Phases Need Perfecting

Mechanical perfection of television has far outstripped artistic "know-how" in the production and presentation of shows; this is particularly evident in music broadcasts. Before video really comes into its own as a distinct and independent art form, an entirely new technique must be evolved in contradistinction to the radio and theatre techniques now generally employed.

Thus the new form stands at a crossroads. Admittedly somewhat imperfect and often crude at present, television must follow the arduous road that talking films and radio travelled before they achieved their present smooth and often brilliant status. But one who remembers the disdain poured upon these "inventions" when they were new, and the lack of prophetic insight many persons then had toward them, will not be too confident in predicting that TV will not achieve the heights.

ON SET AT DUMONT . . . Delora Bueno, singing star of the Latin-American musical program, Flight to Rhythm, on the DuMont Television Network.

New Music Program Launched By Federation Over ABC

On Oct. 1 the National Federation of Music Clubs cooperated with the American Broadcasting Co. in inaugurating a new weekly music series, Introduction to Music (WJZ-ABC, Sats., 10:00 to 10:30 a.m., EST). The program director and commentator is Dr. Sigmund Spaeth, newly appointed Radio Chairman of the Federation.

Orchestral music will be heard for the most part through records and transcriptions, while soloists will be supplied at the outset by the network. Later these will probably come from the ranks of distinguished young artists who have reached prominence through the Federation's Young Artists and Student Musicians Contests.

The underlying motive of the program is to introduce a fine musical feature on the air, and in some measure to help offset the recent withdrawals of several distinguished offerings on major networks.

Introduction to Music was launched with the guaranteed support not only of the half million members of the Federation, but also of their families and friends, which extends the potential audience into several millions.

N. Y. Philharmonic Opens 20th Season Over CBS

Under the joint musical direction of Leopold Stokowski and Dimitri Mitropoulos the New York Philharmonic-Symphony launches its 20th consecutive winter season of Sunday afternoon concerts from Carnegie Hall, New York, over the Columbia network. Sunday, Oct. 16 (CBS, 3:00 to 4:30 p.m., EST). The two distinguished musicians will conduct ten concerts each. Bruno Walter will be guest conductor of two.

The series will open with Stokowski directing the first eight broadcasts, Oct. 16 through Dec. 4; Mitropoulos will take over the podium for the following eight, Dec. 11 through Jan. 29. Both will return for two additional concerts in the spring, Mr. Stokowski April 2 and 9, Mr. Mitropoulos April 16 and 23.

Guest conductors engaged for the season are Bruno Walter (Feb. 5 and 12), Leonard Bernstein (Feb. 19 and 26) and Victor de Sabata (March 5 through 26).

James Fassett, head of the CBS Music Division, will be host of the series and moderator during the intermissions. Oliver Daniel directs the broadcasts.

Claudia Franck TV Studios Opened

Claudia Franck, dramatic coach, formally opened her modern television studios in New York on Sept. 22. The guests, including the press and well-known personalities in radio, television and the theatre, were entertained by a "live" video program, directed by Miss Franck, in which fourteen students participated.

The school was established June 1, and its curriculum includes instruction in voice, speech, basic and advanced acting for TV, with rehearsals before a "live" camera. The course also offers constructive criticism for each student's individual problems.

RCA Shows Television Color System

WASHINGTON, D. C.—Radio Corporation of America on Oct. 10 demonstrated its new all-electronic color television system for the Federal Communications Commission. Dr. Elmer W. Engstrom, research director for RCA, said that the system was "completely compatible with present TV operations." He added that receiving sets now owned could pick up color telecasts in black-and-white without changes in the instruments.

Whiteman for ABC Video

A new television show featuring Paul Whiteman is being planned by the American Broadcasting Company. Plans are for the program to be shown Sunday evenings under sponsorship of the Goodyear Tire and Rubber Co. Probably scheduled for the new Whiteman show is Junie Keagan, 13-year-old singer of popular songs, now heard on the Whiteman Saturday night ABC video program, Teen Age, which will possibly be discontinued.

Union Affiliations Debated at CBS

The Columbia Broadcasting System has requested the Radio Guild of the United Office and Professional Workers of America, CIO affiliate, "to obtain proper certification of its right to represent CBS office employees" before discussing a renewal of the present union contract, which expires on Nov. 30. The Radio Guild is said to object to holding another Labor Relations Board election, as was done in 1946, and proposes other methods to show the desire of the majority of workers at CBS to be represented by this union.

Cities Service Band Of America on TV

The Cities Service Band of America, conducted by Paul Lavalle, goes on television, beginning Oct. 17. The programs of the series will be simulcast, heard as usual on radio and telecast as the same time, on NBC AM and TV networks. (Monday, 9:30 p.m., EST).

RADIO NOTEBOOK

Appropriate to the World Series period of baseball "fever," a new "Babe Ruth" Symphonic Suite, in five movements, composed by WOR music director, SYLVAN LEVIN, and dedicated to the late athlete, was presented over WOR on Sun., Oct. 2. . . . Radio premiere of VLADIMIR DUKELSKY's symphonic Ode to the Milky Way, was performed by the CBS Symphony Orchestra, Sun., Oct. 2, with BERNARD HERMANN, conducting. . . . The last-named leader, reengaged for three years with this ensemble, later sailed for guest conducting engagements in Britain. After his return Herrmann will go to Hollywood to compose the score for a new film; he is putting the finishing touches on his new opera, Wuthering Heights, based on the Brontë novel, and is also planning a one-hour television opera. . . .

The premiere of ABRAM CHASINS' Period Suite was given by the NBC Symphony Orchestra, under the direction of MILTON KATIMS, Sat., Oct. 8. . . . Metropolitan Opera tenor JAMES MELTON, DR. FRANK BLACK, conductor, and producer-director GLAN HEISCH recently took the entire Harvest of Stars program to Cleveland for a broadcast with PATRICIA RUHL, local soprano, as guest artist (Suns., 5:30 p.m., EST). . . . GUIOMAR NOVAES, Brazilian pianist, made her first appearance on NBC Telephone Hour, Oct. 10. . . .

LAUREL HURLEY, soprano, was featured in a demonstration of the possibilities of opera in English, singing scenes from Traviata with PAUL FRANKE, of the "Met" and others on Music for the Connoisseur, directed by DAVID RANDOLPH over WNYC. . . . Station WFUV-FM, the voice of Fordham University, will again this season broadcast full-length recorded operas, the series starting Oct. 4 (10:30 p.m., EST). . . . Station WINS, New York, has been purchased by GENNARO POPE, owner of the daily, Il Progresso Italo-Americano. . . . ADI BERNARD, pianist, recently appeared twice over WJZ-TV. . . . DORA PERELMAN was heard in a recital of her own compositions via WNYC, Oct. 2. Assisting artists were KAREL FROHLICH, violin; SEYMOUR ILLINS, viola; OTTI DERI, cello; and LYDIA BRODENOVA, soprano, soloist. . . .

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THE DANCE By ROSALYN KROKOVER

Ballet Russe Premieres Dance Novelties

Among the novelties recently presented by the Ballet Russe de Monte Carlo was a little effort, on Sept. 20, in which Alexandra Danilova appeared in the dual role of ballerina-choreographer. This was the premiere of Pacquita, but not exactly a world premiere. That happy event dates back to Paris, 1846. At that time it was a three-act ballet with Carlotta Grisi in the title role.

The present version is just the third act, consisting mostly of divertissements; as in many three-act ballets of the period, it has nothing whatsoever to do with the plot except by a very wide stretch of the imagination. Since the choreography is after Mazilier and Petipa, it is difficult to know how much of the original Danilova has been retained. The music is by Deldevez and Minkus, orchestrated by the company's conductor, Lucien Cailliet. Costumes were by Castillo and the backdrop was by Berman, vintage 1939. Besides Danilova, other featured dancers were Tupine, Tannan, Larkin, Chouteau, and Tyven. While several of the individual variations had a bit of period charm, as a whole this work could not be summed up as one of Danilova's better efforts.

More interesting was the first performance in this city of Ruthanna Boris' Svanilda in Coppelia. Because of Slavenska's accident many roles fell to Miss Boris, to the delight of her many followers. This dancer has a way of bringing authority to every role she undertakes. In Coppelia she was every inch the little saucy girl, and later the doll; and when technique was necessary, it was there to spare. Franklin was the usual gracious Frantz, and Katcharoff was a convincing Coppelius. Commendable dancing was also accomplished by Chouteau, Novak, Tweedie and Lindgren. The program closed with a dull performance of Rodeo.

Graduation Ball Revived

Graduation Ball was given by this company for the first time on Sept. 21. It was staged by Vladimir Dokoudovsky whose wife, Nina Stroganova, was the "pig-tailed" Junior Girl in the original version. Therefore it is to be assumed that this is closer to the original than other revivals we have been seeing. So many changes have been made from time to time even by the choreographer, Lichine, that one would be hard put to say just how this present version compares with the original. In any event, this gay and charming work is always welcome; and the present cast, though not outstanding, is adequate. Chouteau and Novak were the Mistresses of Ceremonies, Danielian was the Junior Cadet, Jasinsky the Drummer, Yazvinsky the Head Mistress, and Schwezoff the Old General, the role which he created.

The program opened with a respectable Swan Lake, Boris dancing the Swan Queen in New York for the first time. While she interpreted the role with warmth, intelligence, and a good deal of finesse, further opportunities for performance will undoubtedly help her to realize more fully the dramatic aspects of the part. The Nutcracker, in which Mary Ellen Moylan gave a stunning performance, closed the program.

"Birthday" Final Novelty

The final novelty of the season was Tatiana Chamie's Birthday, a ballet in two scenes and epilogue. Miss Chamie, now teaching in New York, was at one time a member of the company. This is her first choreographic effort. She used music by Rossini, a tasteful set by Douboujinsky, and attractive costumes by Karinska. The story is simple: "A lady on her fiftieth birthday recalls the day when she was fifteen and the men who have passed through her life."

There were many nice choreographic moments for the group in the ballroom scene, but there were times when the movement didn't seem to flow. The men's solos, danced by Danielian and Tupine, were not well constructed and relied mostly on the inevitable dead stop in the middle of the stage, with an exaggerated preparation for an entrechat-six and a few continuous doubles in air. Nina Novak, the up and coming dancer of the company, was just a little too eager to please in her strenuous dance. Although the leading part was originally conceived for Slavenska, no apologies need be made for Nana Gollner; in fact, she was a "natural" for it. Obviously, it was a part she enjoyed. As the work whips into shape, many of the rough spots will be eliminated and it should become one of the more popular pieces in the company's repertoire.

Les Sylphides, Pas de Quatre and Le Beau Danube were also given on the program. Lucien Cailliet and Paul Strauss conducted the orchestra during the season, which ended on Oct. 2.

New English Ballet Annual

For those who want an idea of what went on in English ballet a year or so ago, the third edition of Arnold Haskell's The Ballet Annual (MacMillan, 143 pp., $6) is required reading. The title page has a big, bold 1949 in prominent display, but in reality Haskell's entries cover the season from 12 Nov., 1947, to 30 Sept., 1948. No entries past Oct. 31 of that year are anywhere listed.

Haskell's own contributions do not occupy the greater part of the book. Of the 143 pages, he devotes 49 to outstanding events of the year. "Outstanding" naturally means that which Haskell considers outstanding; the survey does not pretend to be comprehensive. He begins with the Royal Opera House season of Sadler's Wells, and proceeds to cover such events as the Metropolitan Ballet, Ram Gopal, the International Ballet, Katherine Dunham, Carmen Amaya, the Grand Ballet de Monte Carlo and Les Ballets des Champs-Élysées.

As usual, Haskell makes lively reading. Whether or not one is apt to agree with him is another question, but it is a pleasure to read a critic who takes his ballet seriously enough to get excited over it, who does not mince words, and who knows how to boil things succinctly down. Sometimes, though, Haskell boils a little too much, evaporating the content of his remarks, and some of the entries have pertinent data missing. For example, he gets excited, on page 40, about a Black Swan danced by the Monte Carlo, forgetting in the process to mention the slight detail of who danced it. Among the new ballets he describes are Massine's Clock Symphony ("clearly the work of a master"), the first English performances of Caton's Sebastian ("undistinguished, but with an occasional flash of originality"), Balanchine's Concerto Barocco ("brilliantly worked out, beautiful in its grouping but a failure in the passages where it solves a problem of form at the expense of the spirit of the music"), and many others of more or less interest to American readers.

Films on ballet, and television performances also come in for their share of the commentary. Many of these are roughly handled. Haskell is properly furious at The Red Shoes, which was so cordially received here, calling it "idiotic . . . false. . . . The acting is mediocre . . . glamourized twaddle."

The remainder of the book is devoted to many stunning photographs and essays on various aspects of ballet. Contributors include Cyril Beaumont (The Return of Markova and Dolin), Richard Buckle (Two or Three Minutes; an essay on isolated moments in certain works that gave him pleasure), Michael Ayrton (an essay on Derain), Pierre Michaut (an essay on Lifar), Joan Lawson (National Traits in Ballet), Maurice Pourchet (the season in Paris), Ann Barzel (the season in America) and others. A few pages at the end list dancers appearing in London, ballets shown there, and outstanding performances of the period covered by the book. A lot of hearts must have been broken over the latter listing, which could not be anything else but arbitrary.

It may be that The Ballet Annual would be more valuable, bibliographically speaking, if more attention were paid to casts, listings and the other factual data that should enter into a work of permanent reference. So much interesting material is present, though, that one can forego the data in favor of such stylists as Buckle and Beaumont, who write with enthusiasm and discrimination. Whatever its departure from its intended aims, The Ballet Annual is a charming book to own.

Ballet Theater Goes Into Rehearsal

The good news is that Ballet Theater has scheduled rehearsals to begin the end of this month, and its tour will open on Thanksgiving Day in Baltimore. Among the missing will be Antony Tudor, who is on leave of absence while acting as guest choreographer with the Swedish Royal Opera Ballet in Stockholm. Hugh Laing will rehearse the Tudor ballets until that choreographer returns in the spring. Otherwise, with the exception of Muriel Bentley, Janet Reed, Bambi Linn and Wallace Seibert, the roster remains pretty much the same. Dancers include Nora Kaye, Nana Gollner, Maria Tallchief, Igor Youskevitch, Hugh Laing, John Kriza, Diana Adams, Norma Vance, Ruth Ann Koesun, Mary Burr, Lillian Lanese, Shellie Farrell, Jennie Workman, Jacqueline Dodge, Dorothy Scott, Paul Godkin, Nicolas Orloff, Edward Caton, Eric Braun, Peter Gladke, Fernand Nault, Charlyne Baker, Virginia Barnes, Isabel Mirrow, Liane Plane, Dolores Starr, Jack Beaber, Kelly Brown, Vernon Lusby, Ralph McWilliams, Wilson Morelli and Frederic Schaffen. New to the company are Erik Bruhn of the Copenhagen Royal Opera Ballet, Barbara Lloyd, Holland Stoudenmire and William Weslow. Max Goberman will be the musical director, Margaret Craske the ballet mistress and Dimitri Romanoff the regisseur.

Dance News

A preview showing of Walter V. Strate's filming of Valerie Bettis' Desperate Heart was held at the Camera Club on Oct. 4. In addition to introductory remarks by Mr. Strate, there were short talks by John Martin and Miss Bettis. . . . Virginia Miller gave a demonstration-lecture on stage make-up at the Ethnologic Dance Center on Sept. 27. . . . Eleanor King and Dance Company are giving a fall repertory season of five concerts at the Seattle Repertory Playhouse opening Oct. 23. . . . Iris Mabry and Ralph Gilbert have just returned to New York after a successful season in Paris. The dancer and pianist-composer gave concerts at Les Archives Internationales de la Dance, American Embassy Theater, Sale D'Iena, and Comedie des Champs-Elysees. They also participated in a benefit concert for North and South American students in Paris at the Palais de Chaillot. On Dec. 6 Miss Mabry and Mr. Gilbert will appear at the YM&YWHA Dance Theater and also, on Jan. 29, at Hunter College. . . . Gertrude Lippincott is the artist-in-residence at Hamline University in St. Paul.

The Sadler's Wells Ballet season at the "Met" opened Sunday evening, Oct. with the first performance in New York of the three-act version of Tchaikovsky's Sleeping Beauty; the Ballets de Paris bowed at the Winter Garden on Oct. 6. Both events took place too late for inclusion in this issue and will be reviewed next time. . . . The Young Artists Series, presented by the New York Theosophical Society, offered an evening of Spanish dances by Cathryn Danon, Loren Hightower, Ellen Neitlich and Renee Shneour on Sept. 30. Matti Haim was the guest of Oct. 14, and gave a demonstration, talk and concert of modern dance. The programs are held in Room 204 at 9 East 40th Street.

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Unusual Music Events Draw Keen Interest as Chicago Season Opens

By DOSHA DOWDY

ANTICIPATION runs high concerning the events of the music season now opening in this city. The tonal pulse beats stronger as stellar figures loom on the horizon. Many of these are of a kind to capture more than ordinary interest in the public.

There is the colorful Italian maestro, Victor De Sabata, who recently arrived to conduct the Chicago Symphony's first month of concerts. (Might he be a prospect for the orchestra's permanent conductor? is a question many are asking, for this season will again see a parade of notable guest leaders, including several newcomers here.)

Then there is Mary Garden, long star of the local operatic scene and briefly its manager also, who will arrive the day before her appearance as lecturer, Nov. 17, at the Casino Club in a joint program with Martial Singher, baritone, for the American Aid to France.

To be heard for the first time here this season are luminaries such as Pierre Fournier, cellist; Lili Kraus, and Solomon, pianists; and the distinguished French conductor, Paul Paray, who will lead the visiting Pittsburgh Symphony. Then there will be a brief series by the Sadler's Wells Ballet from London, which is being anticipated with keen pleasure.

There is speculation as to the part Chicago will play (other than financial) in the New York City Center Opera Company, being brought here through arrangements made by the Chicago Opera Committee to provide opera for Chicago for the next three years, and offering operatic appearances for Chicago singers.

Symphony News

Artur Schnabel, pianist, and Louis Sudler, baritone, have been recently added to the list of Chicago Symphony soloists. Mr. Sudler will appear on the Thursday-Friday concerts of Dec. 8 and 9 under Tauno Hannikainen, and Mr. Schnabel will be soloist on the Tuesday concert April 11, under George Szell.

The series of Chicago Symphony broadcasts over WCFL (8 to 9 p.m. on Wednesdays) which began Sept. 28, has been reorganized on a "Pops" basis, featuring melodic and familiar works. These concerts are under the direction of Tauno Hannikainen, associate conductor of the Chicago Symphony. Mr. Hannikainen will also conduct the Saturday night popular concerts, beginning Oct. 15. Soloists for these concerts in 1949-50 include Bronislav Gimpel, Theodore Letvin and Adele Tilsen, pianists; Stefan Krayk, violinist; Doris Doree, soprano; and cellists Ennio Bolognini and Edgar Lustgarten. Other soloists are to be announced later.

Two out-of-town concerts will be given this month by the orchestra, in Minneapolis, Oct. 16, and in Milwaukee, Oct. 17, both to be conducted by De Sabata.

New members of the Chicago Symphony this season are Mitchell Lurie, first clarinet; Warren Benfield, first bass; Radivoj Lah, assistant first bass; Rocco Germano, viola; Jerry Sabronsky, violin; John Raitt, bassoon, and John Henigbaum, horn.

Harold Newton, assistant principal violist of the Chicago Symphony, has been named conductor of the Kenosha Symphony to succeed the late Richard Czerwonky.

New Concerts This Fall

A new series of concerts, designed especially for young people in the high school grades, has been added to the Chicago Symphony Orchestra's schedule for the coming season. The series is part of the Orchestral Association's regular program of Young People's Concerts, originated thirty years ago by the late Dr. Frederick Stock. The association is attempting to adapt the concerts more closely to the needs of their young audiences by specialized programming—preparing the lists according to the ages of the children attending.

For the assistance of teachers and music supervisors, the association will supply advance material giving the works to be performed, program notes and a reference list of available recordings to all schools, and individual teachers who subscribe for tickets, the prices being nominal.

SALZBURG SCHOLARSHIP FOUNDED . . . **Dr. E. Paumgartner, director of the Mozarteum, receiving a check from Dr. Leo Podolsky, with Dr. E. Pruessner, dean of the International Summer Academy of the Mozarteum. The check is to establish the Leo Podolsky scholarship Fund for one Austrian and one foreign student, beginning with the summer of 1950.**

Conducted in Orchestra Hall by Tauno Hannikainen, the concerts this season will be presented in three separate Tuesday afternoon series instead of the two series given heretofore, as follows: Series I, for Grades 5 to 8 (concerts at 3:30, Oct. 18, Nov. 15, Dec. 6, Jan. 31, Feb. 21, March 21); Series II, children up to 4th Grade (concerts at 3:30, Nov. 1, Jan. 17, March 17); Series III, for young people in High School Grades (concerts at 4:00, on Nov. 29, Feb. 7 and April 4).

Virginia Wallace in Orchestra Hall

Virginia Wallace, dramatic soprano, who opened the music season in an Orchestra Hall recital (Harry Zelzer management), Sept. 25, gave every evidence that she has "the right to sing." Miss Wallace's musicality, her artistry and her vocal capabilities met adequately the test of her challenging program, comprising an early Italian group; lieder of Brahms and Wolf; Wagner's Dich, theure Halle; songs by Fauré and Duparc; and an English group by Giannini, Grace B. MacKellar (Chicago composer, who took bows from the audience), Clokey, and Hageman. Only when Miss Wallace forced her voice in *forte* passages, was there other than beautiful singing. Her poise and lovely stage presence were added assets. The accompaniments and a group of Chopin and Liszt were beautifully played by Robert Macdonald.

Among the Artists

Omega King, soprano, gave her third Kimball Hall recital, Sept. 25, with George Lawner as accompanist, under the sponsorship of The Twelve Consolidated Christian Women's Clubs.

Alexander Aster will conduct the operas Faust and Carmen when they are presented by the American Opera Company at the Eighth Street Theater and the Studebaker, respectively. William Charles, bass-baritone, will be heard in the role of Mephistopheles.

Florence Kirsch, pianist, and Reginald Kell, English clarinetist, will be guest artists with the Fine Arts Quartet of the American Broadcasting Company in concerts to be given in November and December, both in Chicago (Fullerton Hall), and in Highland Park, Ill.

Otto Gombosi, distinguished Hungarian musicologist and authority on Renaissance music, has joined the faculty of the University of Chicago this fall as an associate professor of music.

Maurice Dumesnil, pianist; Roy Harris, composer-lecturer, and Johana Harris, pianist, are among the guest artists who will appear in concerts given by the Roosevelt College String Quartet this season in Fullerton Hall. Mr. Dumesnil will appear on the French Program in November, and Mr. and Mrs. Harris on the American program in February.

Leonard Sorkin, first violinist of the Fine Arts Quartet, has acquired the Ex-Arbos Stradivarius violin, Cremona 1729, formerly owned by Désiré Defauw, conductor, and former first violinist of the Pro Arte Quartet. The instrument is valued at more than $20,000.

Fantozzi Appointed to Kansas City Post

William Fantozzi has been appointed assistant conductor and assistant concertmaster of the Kansas City Philharmonic Orchestra. Mr. Fantozzi has a splendid background in opera, sym-

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phony and radio, having conducted over WENR, WBBM and WGN; been associated with several opera companies as conductor and coach; and has a symphonic experience of 13 seasons as first violinist with the Chicago Symphony; eight seasons with the Chicago Opera Company Orchestra; eight seasons with the Ravinia Opera Company, and a period with the Minneapolis Symphony.

Nina Minchin Presents Artist Pupil

Alice Holmes Monroe, gifted Chicago pianist, was presented in a group from her concert repertoire recently at a musicale-tea at the studios of Mme. Minchin in the Hotel Plaza. Among the guests were Sonia Sharnova, Mrs. Nicolai Malko, Princess Volkonsky, Mrs. William Cowan, Vicky Sperry, Elizabeth MacCrea, and Mrs. William Saltiel.

Miss Monroe opened her concert season, Oct. 2, in Joliet, Ill., following appearances on radio and television over WGN.

Rudolph Reuter Returns

The pianist and pedagogue Rudolph Reuter has returned to Chicago after spending a long vacation, visiting many parts of Florida and the Great Smokies. His summer term of teaching at the American Conservatory attracted a large student class. Mr. Reuter will again appear in concerts this winter, and his first date will be at Notre Dame University on Nov. 3. This will be his fourth appearance under these auspices. His student, Marie McKay, has just been appointed to a new position at Clarke College, Dubuque. Ia.

Howard Wells Studio

Howard Wells announces concert appearances of several promising young pianists from his studio in the near future:

Russell Stepan, winner of the Young Artist Contest of the Society of American Musicians, and also the scholarship contest of the Chicago Woman's Music Club—both concerts in Kimball Hall in October; Shirley Bohrer, winner of the Senior Contest of the Society of American Musicians at Kimball Hall, Oct. 21; Dayton Grafman, soloist with the Springfield Orchestra, Oct. 25, playing the Beethoven Third Concerto; Elva Barabash, playing the Tchaikovsky Concerto at Wright Junior College in December.

Groups Hear Margaret H. Smith

Margaret Henderson Smith, soprano, has filled engagements in Charlotte, Asheville, and Montreat, N. C., and at Virginia Beach, Fla. In Charlotte she sang at the Myers Park Presbyterian Church, the Covenant Presbyterian Church, St. Peters Episcopal Church and for the Mecklenburg Chapter D.A.R.; in Asheville in a program sponsored by Dicie Howell, soprano, with Alma Witek, violinist; and at Virginia Beach at the Avalon Hotel and as guest soloist at Galilee Church.

The soprano's New York schedule has included presentation of songs in costume at the Goldwater Memorial Hospital on Welfare Island with the Saint Cecilia Club of New York, of which she is a member, and solos for the Woman's Guild of St. Luke's Church, Forest Hills. She was soloist at Elmhurst Baptist Church, Elmhurst, N. Y.

Jacques de Menasce Returns

Jacques de Menasce, composer and pianist, returned Oct. 8, aboard the S.S. de Grasse after six months of concerts in Europe. He was heard there with orchestra and in joint recital with Angel Reyes, violinist. On June 21, Mr. de Menasce appeared as soloist in his own Piano Concerto No. 2 with the Orchestre de la Société des Concerts du Conservatoire in Paris, under the direction of Edmond Appia. He was also heard in Brussels, Zurich, Lausanne, Geneva, Amsterdam, The Hague and Luxembourg.

A Town Hall concert will be given by Mr. de Menasce and Mr. Reyes on Dec. 18.

Noted Artists to Appear With Israel Philharmonic This Year

Tel-Aviv

During the summer months the tempo of music-making in Israel slows down considerably, but the Philharmonic Orchestra nevertheless had a busy season, played mainly in the fine Amphitheatre of Tel-Aviv's garden suburb, named Ramat-Gan (Hill of the Garden). Conductor of the summer concerts was Izler Solomon, who can be relied upon for interesting, out-of-the-way programs and a well-considered interpretation. As his winter concerts were dominated by the art of Jennie Tourel, Mr. Solomon came fully into his own only with the summer symphony season. Miss Tourel closed her all-too-short visit with a number of recitals made up of old Italian, romantic, and modern French, Russian, South American, and North American songs. Rarely has the country seen ovations such as rewarded this artist in her solo appearances.

Mr. Solomon introduced a number of novelties in his summer concerts. Of Israeli works, he gave the world premiere of Symphonic Prologue by H. Jacoby of Jerusalem, a short and highly attractive composition presented in fine orchestral colors. He also conducted E. W. Sternberg's Overture to a Comedy. Other works new to local audiences were selections from Aaron Copland's Rodeo and Ernest Bloch's "Israel" Symphony (with collaboration of Lustig's Chamber Choir ensemble). As soloists Mr. Solomon had Menahem Pressler, returning to Israel after his prolonged U. S. tour; Pnina Salzman, pianist; and an outstanding violinist from Holland, Theo Olof, who excelled in the Brahms and Mendelssohn concertos. Mr. Olof also presented a number of recitals, with Moshe Lustig at the piano; a musically interesting Sonata by Hans Henkemans, Bartok's Second Sonata, the César Franck Sonata, and the Debussy Sonata were his best achievements.

In September the Israel Philharmonic interrupted a well-deserved vacation for three weeks—the winter season beginning the second week of October—in order to play with Isaac Stern, who himself had broken a European holiday in order to see Israel and to delight the young State's audiences with his art. Capacity audiences attended the concerts in Tel-Aviv, Jerusalem, and Haifa and there was universal regret that Mr. Stern could not stay longer and also play in recital. It was also regretted that this outstanding artist played the classical and romantic standard works only, instead of also giving us Prokofieff and Bartok. For this reviewer, his Mozart was the greatest delight, a feast of *galant* presentation with a genuine touch of charm and feeling. Israeli audiences recognized his art from his very first performance—the Brahms Concerto.

Broadcast Programs

The Broadcasting Station—run by the State, with a branch in Jerusalem and another in Tel-Aviv—has offered some unusual fare. The local I.S.C.M. Section was allocated a weekly program of one hour's duration, in which unfamiliar new music in introduced (mostly on non-commercial records, and in many cases with the welcome collaboration of The Voice of America through the Tel-Aviv American Embassy). The entire September programs were devoted to a Schoenberg Festival, with all the four quartets played, and vocal and piano selections added. The Tuesday night concerts—interrupted by the war—have been introduced again and are conducted weekly (in Jerusalem, open to the public) by Karel Salomon, Hanan Schlesinger, Arthur Gelbrun, and Hanoch Jacoby. Unfamiliar classical and modern works often appear in these programs. In recitals there appeared Frank Pelleg, Eli Freeman, pianists, the latter playing a Schoenberg work and Krenek's latest Piano Sonata. Arthur Gelbrun, well-known composer and conductor from Europe, has settled here recently.

Paray Permanent Conductor

The Israel Philharmonic is being reorganized again after having appointed M. Paul Paray as permanent conductor, a choice that started a very vivid debate pro and contra among critics and public. The orchestra is being enlarged considerably and a list of distinguished conductors and soloists are scheduled to appear during the season. Greatest news has been the acceptance by Serge Koussevitzky of an invitation to conduct an entire month of concerts; Leonard Bernstein is expected to return next spring; and local conductors will appear in addition to M. Paray and a newcomer from France, Charles Bruck. Soloists announced are Rudolf Firkusny, Zino Francescatti, Leonard Bernstein, Jascha Heifetz. Mme. Richepin will also appear, and the young pianist Sigi Weissenberg is expected back in Tel-Aviv for a solo appearance. Two Israeli works will be performed in the first half of the season for the first time: Song of Praise, a new Viola Concerto by Oedoen Partos, to be played by the composer under M. Paray, and Symphony No. 2 ("David") by M. Mahler-Kalkstein, which had its memorable first performance in August when Vienna paid her last homage to Dr. Theodor Herzl, prophet and founder of modern Zionism, whose remains were re-interred in the Holy Land. A Suite by E. W. Sternberg has also been programmed.

The Hebrew National Opera has lately added Tales of Hoffmann and Rigoletto to their list. New artists have joined the company, mostly from Bulgaria and Yugoslavia. Conductors are M. Golinkin and G. Singer.

DR. PETER GRADENWITZ.

Newberry Library Adds Rare Early Editions

CHICAGO. — Important additions have been made in 1949 to the Newberry Library's famous collection of Classical and Renaissance music. A generous gift by Mrs. Charles H. Swift, the former Claire Dux, soprano, in memory of her husband, is an original Mozart manuscript of seven pages. It contains the six Contre-Danses, for a small orchestra of strings, oboes, and horns, and another Danse called by Mozart Les Filles' Malicieuses. This manuscript has a war record typical of many European art treasures—confiscation under Hitler, liberation by U. S. Forces, identification by the original owner, and sale.

Stanley Pargellis, the Librarian, made a book purchasing trip to Europe this summer, where he was able to acquire rare additions for the Library's holdings of Renaissance music.

Lute and Other Early Music

Two of these are books printed by Ottaviano Petrucci, important for his improvements in the techniques of printing music. One is the Intablatura De Lauta, published in Venice in 1508, the earliest known printed lute tablature and interesting for its prefatory instructions on how to play the instrument. The other, issued in Venice in 1509, is the earliest known example of printed music for voice with instrumental accompaniment.

In the same field is a volume printed in Venice during 1546-1547, which contains scores for lute music by such composers of the early 16th century as Francesco da Milano, Jannequin, and Perino. Only three other copies are known to exist.

The Librarian also obtained the first edition of Cavazzoni's collected works, issued in Venice in 1523. In it is printed for the first time such types of music as the *ricercari* and *chansons instrumentales*, and it is so rare that it has not appeared at auction.

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New York Concert Season Gets Under Way

TOWN HALL

Morton Estrin, N. Y. debut, Sept. 19, E.—As shown in Petri's transcription of Bach's Sheep May Safely Graze, Brahms' Variations on a Theme of Handel, the Mozart F Major Sonata (K. 332), shorter works by Chopin, Rachmaninoff and Scriabin, and the introductory performance of a Partita by Meyer Kupferman, the pianist has a generally capable technic, but his chief gifts are in the field of expression, where his innately musical nature lent color and interest to everything he played. The new work, with the composer present, was somewhat uneven in content, vital passages alternating with some of less artistic value. D. B.

Nounouka Franghia, N. Y. debut, Sept. 21, E.—Charm of manner, sterling musicianship and a lovely quality of voice were distinguished attributes of the recital introducing the mezzo-soprano from Greece. On the debit side were static delivery of the lieder group and some unevenness in the sustained airs. She was apparently most at ease in selections requiring dramatic accent, the Verdi aria from Don Carlos being warmly sung. Four interesting songs by Greek composers, Kalomiris, Riadis, Petridis and Lavdas, and a seldom-heard Massenet aria from Grisélidis concluded the program. Coenraad V. Bos was at the piano. M. C.

Peter Melnikoff, Sept. 22, E.—The young Russian-born pianist offered a comprehensive program of classic and romantic works, seeming temperamentally at his best in more melodious and fluent numbers. The Bach Air, arranged by Liszt, the Bach-Tausig Toccata and Fugue in D minor, were staidly but accurately delivered. Other listings giving pleasure to the artist's hearers were the Beethoven "Moonlight" Sonata, the fine Chopin group, Liszt's Funerailles, Consolation No. 3, and C sharp minor Scherzo. The concluding group by Debussy, Schumann and Rachmaninoff showed commendably serious approach and sensitive feeling for style. M. C.

Marjorie Garrigue, Sept. 26, E.—This gifted pianist revealed musical playing, a well-balanced program, and a charming platform manner. In Schubert's rarely heard "Huettenbrenner" Variations, she provided a sensitive reading and fine technical command. Beethoven's "Waldstein" Sonata demanded more right-hand finger strength, though correct style and interpretation were in evidence. A Brahms group (Fantasie-Intermezzo, op. 116, No. 2 and Rhapsodie, op. 119, No. 4) showed sound musicianship, Prokofieff's Prelude in C major, op. 12, and Suggestion Diabolique clear-cut mastery, the first quietly lyrical, the second in marked bravura style. Medtner's Sonata-Conte, op. 25, had satisfying proclamation. The recital ended with a beautifully played Chopin group. H. I. B.

Rafael Sebastia, N. Y. debut, Sept. 30.—The Spanish pianist gave evidence of a promising talent not yet sufficiently disciplined. Stylistic understanding was most clearly shown in some of the Spanish modern works. Slightly less successful were the delightful sonatas by Padre Soler and Mateo Albeniz, of 18th century Spain. Though Mr. Sebastia revealed a strong lyrical sense, especially in Chopin's posthumous Nocturne in C sharp minor and Schubert's "Wanderer" Fantasy, erratic tempi kept these from being deeply moving and caused them to approach sentimentality. At times, as in Chopin's Etude in C minor, the artist's technique seemed strong enough to express the musical thought. In the Schubert work and Bach's Chromantic Fantasy and Fugue, his musical insight and technique were not sufficiently powerful to result in long, sustained lines, satisfactory tonal balances, and rhythmic cohesion. G. B.

Jean Westbrook, N. Y. debut, Oct. 2, A.—Miss Westbrook proved herself a capable violinist. Only during a few intervals did the music seem beyond her control of the instrument and her ability to play with complete verve and gusto; generally speaking, her standard of performance was high. The program consisted of Bach's E major Concerto, Mozart's G major Sonata (K. 301), Bartok's Rumanian Folk Dances and two introductions: Epithalamium by Noel Sokoloff and a Chaconne for violin and piano by David Diamond. The Diamond score had elaborate variations, markedly ingenious but somewhat on the academic side, while the Sokoloff work had color and dignity, but proved slight. The able accompanist was Eugene Helmer. V. McC.

Rosalia Maresca, Oct. 3, E.—Singing her entire program in Italian, the personable young soprano disclosed a warm, dark voice, which had adequate range and was distinguished by a high, pure pianissimo. Miss Maresca had been heard here previously in opera (this was her local recital debut) and she was generous with dramatic excerpts—Marguerite's aria from Boito's Mefistofele, another from Mascagni's L'Amico Fritz, Voi che sapete from Cavalleria Rusticana, and Gioconda's great farewell, Suicidio, by Ponchielli. These did not disclose the most alluring facets of the soprano's voice, as apparently she unconsciously attempted a thicker production than suited her true timbre. It was in the songs that Miss Maresca's artistry came into greatest force. Her sympathetic accompanist was Michael Rosco. M. C.

Solomon, Oct. 4, E.—An audience that should have been larger (but could not have been more worshipping) greeted the first concert of the season by the eminent British pianist. He played Bach's Sixth French Suite, a Scarlatti Sonata, two tiny pieces by Daquin and Couperin, Franck's Prelude, Aria and Finale, Beethoven's E flat Sonata (op. 31, No. 3) and Schumann's Carnaval. There were a few unsettled moments in the Bach. Here Solomon did not have the pearly accuracy which is peculiarly his own, and some of the scale passages sounded not only too fast but a little uncontrolled. It was considerable playing in any event. Starting with the Franck, the pianist showed what he was capable of—feats that few contemporary pianists can match. His tone—barring the deficiencies of what appeared to be an unreliable instrument—was varied with infinite nuance, his phrases were shaped with care and tenderness, and his treatment of the middle voices in the slow movement was a masterpiece of articulation. In the Beethoven and Schumann works there was revealed a rare combination of thinker and poet: a thinker who had every detail planned, a poet who invested them with delicate imagery. Technically, too, the playing was on an altogether superior level of achievement. R. K.

IN GRIEG ROLE... Ralph Magelssen, baritone, took the part of Edward Grieg in Song of Norway in Memphis, Louisville and Vancouver, B. C., this summer, appearing under the management of Theater Under the Stars. In 1949-50 he is scheduled for concert, opera and operettas. ***(Photo—Bruno of Hollywood)***

CARNEGIE HALL

Symphonic Accordion Society, Oct. 1.—Under the direction of Sorosoto, this group of instrumentalists were heard in a program of Wagner, Chopin, Saint-Saens, Liszt, Albeniz, Gershwin, Leber, Strauss, and a Viennese potpourri. Piano soloist in Gershwin's Rhapsody in Blue was Kenneth Lorenz.

"Met" to Open with Rosenkavalier

The 65th season of the Metropolitan Opera Company opens on Monday evening, Nov. 21, with Richard Strauss' Der Rosenkavalier, the first time this opera has been scheduled for an opening night at this house. The choice, according to Edward Johnson, general manager, was made previous to Strauss' death on Sept. 8, so that what had been planned as an occasion to honor a foremost living composer now will be presented as a memorial.

The Metropolitan's 1949-50 season will include five evening and one matinee weekly subscription series. Sales of season subscriptions will continue at the Metropolitan's box office until Oct. 29, Earle R. Lewis said.

BYRON STEELE, as Beppe in Pagliacci. The young American tenor, currently appearing with the Charles F. Wagner Opera Company, is an artist from the Leon Carson studios. A recent assignment was the role of Count Almaviva in Rossini's Barber of Seville. ***(Photo—James Abresch.)***

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Ariadne Opens N. Y. City Opera

The scintillating music of Richard Strauss' Ariadne Auf Naxos on Sept. 29 auspiciously opened the season of the New York City Opera Company. The work delighted an SRO audience which at times became more vocal in its approbation than the singing forces on stage.

It was an adequate, well-played and, for the most part, well-sung performance. The settings were charming, particularly the tiny grandducal theatre of the second act, and the spontaneity and enthusiasm of the opera personnel cannot be too highly commended.

Two debuts marked the presentation. Barbara Patton, singing the taxing role of the Composer, displayed a voice of innately splendid quality and dramatic ability. Although inclined during the first portion of the score to endow her tones with over-much breath, sacrificing intonation to volume, she soon settled to a good line of delivery and her climactic work was telling. Maria Reining, soprano from the Vienna and Zurich operas, in debut with this company, sang Ariadne with beautiful style, despite occasional difficulty in the upper range of her voice. She seemed to possess an unusual sense of timing and balance histrionically. Warming to the work as the action progressed, she won a real ovation which, if permitted, could have stopped the show. The final scenes were admirably sung.

In these she was assisted by a trio of women's voices, Nyade, Dryade and Echo, enacted by Ann Ayars, Rosalind Nadell and Dorothy MacNeil, who offered some graceful work in song and posture. Bacchus, magnificently voiced by Rudolph Petrak, brought a real thrill to the concluding scene. Virginia MacWatters, a vivacious, attractive Zerbinetta, scored a personal success, "bringing down the house" with the famous coloratura aria and at all times adding a spicy accent to the romantic drama on stage.

Others in the excellent cast list were Gean Greenwell, as Major-Domo; James Pease, the Music Master; Robert Rounseville, the Dancing Master; John Tyers as Harlequin. In supporting roles were Matthew Ferruggio, Edwin Dunning, Arthur Newman, Luigi Vellucci, Paul Dennis, Nathaniel Sprinzena, Laszlo Halasz conducted ably, and the capable ensemble played the lilting score with aplomb. The device of using English for the introduction and also this year for the comic scenes, and German for the "grand opera" episodes, was entertaining and increased the audience's complete enjoyment.

M. C.

IN SALZBURG . . . Artiss deVolt practising for her recital in the Austrian city, where she taught at the Mozarteum for five weeks this summer. Miss deVolt took over a group of American students. She awarded a harp scholarship to Hermann Ertl, who played in Antigone, one of the festival operas. Back in America, Miss deVolt and her sister Charlotte begin their fall concerts in Ohio, going as far west as Idaho and Utah. This winter she again gives three recitals a week at the Cloister, Sea Island, Ga., will tour the south and give a recital in Atlanta in January. *(Photo—Ellinger of Salzburg)*

Der Rosenkavalier Staged

The first performance of Richard Strauss' Der Rosenkavalier was given by the New York City Center Opera Company, Oct. 6, registering another distinct success in its already impressive list of premiere performances. The presentation of this comic masterpiece, surrounded as it is by hallowed traditions, was anything but an easy problem in casting and production with the limited stage facilities of the City Center; but with some exceptions, the resulting performance was admirable proof of the careful thought and painstaking preparation that had been expended on it. With the further polishing of subsequent performances, the company will have added an unusually fine production to its repertory.

Maria Reining, who made her debut with the company's opening bill, Ariadne auf Naxos, was a felicitous choice as the Marschallin. While her voice is of light calibre in the middle and lower registers, she sang with authority and simplicity. Her delineation of the part, although somewhat repressed emotionally, was never over-acted and her characterization consistently conveyed dignity and charm.

Frances Bible, as Octavian, was unusually well suited to the part. Her singing has style and distinction and she surmounted the dramatic requirements of the hazardous role with a delightfully youthful zest and conviction. As Sophie, Virginia Haskins was charming both vocally and visually.

Lorenzo Alvary, a member of the Metropolitan Opera during the regular season, made his first appearance with the company as Baron Ochs. Histrionically his conception of the role was of high order, nicely balanced and never cheapened by buffoonery, while his singing was of excellent quality and richness.

Adding in no small measure to the evening's success with admirable performances were Richard Wentworth, as Faninal; Rosalind Nadell and Luigi Vellucci, the intriguers; Rudolph Petrak, the singer at the Marschallin's levee; Leona Scheunemann, Arthur Newmnan, Nathaniel Sprinzena, Thomas Robert Powell, Richard Wright, Basel Landia (debut), Mary Lesawyer, Lorraine Farnsworth, Dorothy MacNeil, Michael Pollock, Michael Arshansky and Alan Winston.

Full credit is also in order for Joseph Rosenstock, whose direction of the orchestra was musically sound and sympathetic, and Leopold Sachse's balanced stage direction. With the exception of an inharmonious first act setting, H. A. Condell accomplished a fine job on a limited budget in his designs of the scenery. Particularly that for the second and third acts had atmospheric style and elegance.

W. A. T.

ADDRESSES WANTED

Dorothy Arden	Helen Martin
Eva Lynne Booth	Paul Kent Nero
Mary Rucker Brooke	Djina Ostrowska
Joseph Brunel	Bernard Parronchi
Rachelle Carlay	John H. Patrick
Peter Chambers	William Reid
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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Oct. 15. Lillian Kallir, pianist, TH, A; Martin Krever, tenor, Esther Mandel and Phyllis Leverson, sopranos, CRH, E; Koroleva Varvara, song recital, CFCH, E.

Oct. 16. New York Philharmonic-Symphony, Stokowski conducting, CH, A; Erno Valasek, violinist, CH, E; William Schatzkamer, pianist, TH, A; Nathan Sirkin, pianist, TH, 5:30 p.m.; Cosmopolitan Symphony, TH, E; Nathaniel Dickerson, tenor, CRH, 5:30 p.m.

Oct. 17. Frank Sheridan, pianist, TH, E.

Oct. 18. Sigi Weissenberg, pianist, CH, E; Ralph Hollander, violinist, TH, E.

Oct. 19. Chopin Festival under sponsorship of Polish Delegation to United Nations, Jakob Gimpel and Agi Jambor, pianists, with orchestra, and Mannes Trio, CH, E; Horzowski, pianist, TH, E.

Oct. 20. New York Philharmonic-Symphony, Stokowski conducting, CH, E; Cecilia Hansen, violinist, TH, E; All Arts Association concert, CRH, E.

Oct. 21. New York Philharmonic-Symphony, Stokowski conducting, CH, A; Appleton and Field, duo-pianists, TH, E; Fine Arts Ensemble, CFRH, E.

Oct. 22. Grace Castagnetta, pianist, CH, A; Nicanor Zabaleta, harpist, CH, E; New York Philharmonic-Symphony Young People's Concert, Igor Buketoff conducting, TH, M; Katherine Bacon, pianist, TH, A; Chamber Art Society, TH, 5:30 p.m.; June Greet, soprano, CRH, E.

Oct. 23. New York Philharmonic-Symphony, Stokowski conducting, CH, A; Mischa Elman, violinist, CH, E; Ralph Sheldon, pianist, TH, 5:30 p.m.; Peter Pears, tenor, and Benjamin Britten, pianist, TH, E; Anita Sixfin, pianist, CRH, A; Teresa McGovern, soprano, CRH, E; Marguerite LaPorte, mezzo-soprano, CFCH, E.

Oct. 24. Little Orchestra Society, Luboshutz and Nemenoff, duo pianists, soloists, TH, E.

Oct. 25. Szymon Goldberg, violinist, CH, E; William Keller, pianist, CRH, E.

Oct. 26. Gorodnitzki, pianist, CH, E; David Holland, pianist, TH, E.

Oct. 27. New York Philharmonic-Symphony, Stokowski conducting, Martha Lipton, contralto, soloist, CH, E.

Oct. 28. New York Philharmonic-Symphony, Stokowski conducting, Martha Lipton, contralto, soloist, CH, A; Byron Janis, pianist, CH, E; Robert Brink, violinist, TH, E; Society for Forgotten Music, CFCH, E.

Oct. 29. Anatole Kitain, pianist, CH, A; New York Philharmonic-Symphony, Stokowski conducting, Eugene Istomin, pianist, soloist, CH, E; Max Carr, pianist, TH, 5:30 p.m.; Maggie Teyte, soprano, TH, E; Paul Bosan, baritone, CRH, E.

Oct. 30. New York Philharmonic-Symphony, Stokowski conducting, Martha Lipton, contralto, soloist, CH, A; Leonid Hambro, pianist, CH, 5:30 p.m.; Richard Gale, pianist, TH, A; New Friends of Music, Saidenberg Little Symphony and Hortense Monath, TH, 5:30 p.m.; Lubomir Vichegonov, bass-baritone, TH, E; Marienka Michna, pianist, CRH, A; New York Flute Club Concert, CFCH, A. Yvonne Balbous, soprano, CFCH, E.

Oct. 31. Bronislaw Gimpel, violinist, CH, E; Reginald Bedford and Evelyn Eby, duo-pianists, TH, E.

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MUSICAL JOTTINGS . . .

The "kiss of dedication" which **Beethoven** was long credited with having given the 11-year-old **Liszt** after hearing his playing in Vienna on April 13, 1823, an anecdote retold by **Lina Ramann** and others in various biographies, is a mere legend, according to **Constant Van Wessem,** writing in the Holland publication, Mens en Melodie. Beethoven didn't go to the concert. . . .

Rhea Powers has been appointed head of the N. Y. Recital Dept. of Columbia Concerts, and **Miriam Barker** is to be her assistant. . . . **Willa Stewart,** American soprano, had an unexpected debut with the Vienna State Opera and won cheers when she took over the title role in Aida from **Ljuba Welitch,** who was indisposed. . . . **George London,** baritone from U. S., is also reported successful as Amonasro, Escamillo and other roles with the same company. . . .

Caruso once sang the Song of the Coat in La Boheme in a "Met" performance in Philadelphia for **Andres de Segurola,** when the latter lost voice temporarily, and an old recording made on the spot is being repressed under an RCA Victor label and issued by **Wallace Butterworth,** radio announcer, with a talk by **Frances Alda** explaining the incident on the opposite side. . . .

Eugene Ormandy, conductor of the **Philadelphia Orchestra,** spent his Swiss vacation near Lausanne in the home of the noted scientist, **Prof. Picard.** . . .

Music set the tone for the recent London wedding of **Lord Harewood,** nephew of the King, and **Marion Stein,** young Viennese pianist and daughter of **Erwin Stein,** the musical editor. The bridegroom is a music critic by avocation, and the pair were introduced by **Benjamin Britten,** who composed a special choral work for the church ceremony. . . . Sitting several rows apart at the season's opening of the New York City Opera Company in Ariadne auf Naxos were two famous Mélisandes—**Mary Garden** and **Maggie Teyte** (arrangement of names strictly alphabetical and no artistic precedence implied!) . . . . **Oscar F. Hild,** managing director of the Cincinnati Summer Opera Association, with Mrs. Hild, sailed recently on the Ile de France for Paris, where he was a delegate and labor advisor to the international conference of UNESCO, later visiting other European opera centers. . . . **Herbert F. Peyser** is the new program annotator for the concerts of the New York Philharmonic-Symphony Orchestra, and will invite guests to analyze special works. . . .

The Paris Opéra and Opéra-Comique, among other State theatres, went on strike on Sept. 30—or as the French put it, "the footlights were dimmed." . . . Just before this event, the Opéra-Comique had announced productions of two new works—Madame Bovary, with score by **Emmanuel Bondeville,** and an opera which **Henri Rabaud** completed shortly before his death, based on **Marivaux's** Le Jeu de l'Amour et du Hazard. . . .

The mixed choir of 26 student singers from the Catholic University of Paris, a group known as **La Faluche,** returned to France recently after a summer tour of colleges in Canada and the U. S. . . . The late **Dr. Hans Kindler,** in his will commended his soul "to the god of music," according to probate court officers in Washington, who did not expect the estate "to exceed $200,000." . . .

A special concert was given by 75 players of the **N. Y. Philharmonic-Symphony** under the direction of **Eugene List** at Carnegie Hall recently as a gift of **E. R. Squibb & Sons** to mark the 51st annual convention of National Ass'n. of Retail Druggists; **Bidu Sayao, Giuseppe Di Stefano** and **Mr. List** were the soloists. . . . **Vaughan Williams** has been appointed to the advisory committee on music of the Nat'l Arts Foundation of New York. . . . **Sir Thomas Beecham** will conduct **Berlioz's** Requiem in Montreal on Nov. 4 under the auspices of the Festival authorities in that city. . . .

Jane Froman, singer, injured in crash of a Lisbon Clipper in 1943, after 25 operations soon will walk without cane or crutches, **Dr. Sidney Kane,** her physician, announced. . . . The **Music Reporter, Inc.,** which reprinted reviews of N. Y. concerts for two seasons, has suspended. . . .

Charles Munch has been joined in America by his wife, who came later on the Ile de France, and they have taken up housekeeping in Milton, Mass., in

PARIS GUEST . . . Mary Bothwell, Canadian soprano, in the Place de l'Opéra just before her recent concert at the Salle Gaveau.

the house of the late **Bishop William Lawrence.** His Boston Symphony novelties have been extended to include a new Violin Concerto by **William Schuman,** a second Suite by **Walter Piston,** a new cantata by **Lukas Foss,** and a Symphony by **Bernard Wagenaar.** . . .

Dr. Knud Jeppeson, Danish professor, has been named to succeed **Prof. Edward J. Dent** as president of the International Society for Musical Science. . . . **Ebbe Hamerik** has composed a new opera, The Dreamers. . . . **Erling Bengtsson,** 17-year-old Danish cellist, who has studied with **Piatigorsky** in the U. S., has been appointed assistant to that artist-teacher at the Curtis Institute of Music. . . .

City of the Waltz is off rationing save for milk, fats and some meats; new buildings are going up (950 in all) and a powerful radio transmitter is being built on the Bisamberg near Vienna, on the same spot where the former one was destroyed by retreating S.S. troops in 1945. Meanwhile the **Vienna Choir Boys** have set forth on a 20 weeks' tour of the U. S. and Canada under **Harold Hedding,** while another unit of this organization has been touring Latin America under **Msgr. Josef Schnitt.** . . .

Another "lost" **Tchaikovsky** work has come to light, his opera Voyevoda, premiered in 1869 when he was 29, the score of which was destroyed by the composer; it was recently reconstructed by **Prof. P. Lamm** from rough drafts in the museum at Klin and performed at Leningrad with what is described as success. . . .

Condolences to **Ellabelle Davis,** whose father passed away recently. . . . An article on the career of **Ezio Pinza** in American Magazine for October quotes that basso as saying that his "recipe for success" is: "Work your hardest and best for today, and tomorrow will take care of itself." . . . **Dimitri Mitropoulos** makes his entry with the N. Y. Philharmonic as joint musical director with **Stokowski,** Dec. 11 through Jan. 29. . . .

Frederick C. Schang, president of Columbia Artists' Mgt., and **Mrs. Schang** recently were in Monte Carlo on a summer trip abroad. . . . **Yves Chardon** has resigned as associate conductor of the Minneapolis Symphony, and will tour as guest conductor, including 19 programs with Havana Philharmonic. . . . **William Grant Still** is working on a new opera, with a libretto by his wife, **Verna Arvey.** . . . **Richard M. Fielding** has been appointed advertising mgr. of The Etude; he was formerly promotion mgr. of RCA Victor records division. . . . The tenor violin of the 17th century, tuned an octave lower than the violin, has been revived by the **Heidelberg Bach Quartet;** the instrument was played in a chamber music concert for **Lt. General Lucian K. Truscott** by **Prof. August Eichhorn,** former solo cellist of the Gewandhaus Orchestra in Leipzig. . . .

Maggie Teyte will tour in her tabloid Faust production with recitations which she presented in the Berkshires this summer. . . . The City of Nottingham in England commissioned **Alan Bush** to write a Symphony marking the 500th anniversary of its Royal Charter. . . . **Leon Pommers,** pianist, recently became an American citizen. . . . **William Johnson,** assistant to **Robert Shaw,** is to serve as batonist with the **Collegiate Chorale** this season during the latter's absence. . . . **Lehigh University** will present the **St. Louis Symphony** and the **Amato Opera Company.** . . .

David Diamond is setting **Herman Melville's** novel Billy Budd to music, as is also the Italian composer **G. F. Ghedini.** . . . The **Austin, Tex., Symphony,** giving its first season under its new conductor **Ezra Rachlin,** will include a Dramatic Overture by **Harold Morris,** composer, native of that state. . . . **Karol Rathaus** completed a Piano Quintet during his summer vacation in Maine. . . . **Richard Rodgers** and **Oscar Hammerstein II** will receive honorary degrees of LL.D. from **Drury College,** Springfield, Mo., on Nov. 3. . . . **Ned Rorem,** 26-year-old composer, who won the Gershwin Award last December, is continuing his studies in Paris. . . . The **Branscombe Choral** is entering its 16th year under the direction of **Gena Branscombe,** composer. . . .

Sept. 12 to 25 saw an International Piano Competition held at the State Conservatory named after **Monteverdi** in Bolzano, Italy, for the **Busoni** Prize of 500,000 lire, one pianoforte and a contract for 15 concerts; returns not in yet. . . .

Liberated for six days from a Nashville prison recently to hear a cantata he composed, titled Big Spring, **Frank M. Grandstaff** is said to have shown talent in this opus; he was formerly a piano salesman. . . .

When **Muriel Rahn,** after singing Aida there with the San Carlo Opera Company last winter, returned recently to give a recital in Boston, her home town, Mayor Curley presented her with a gold "Key to the City" and a new silver dollar "for luck." . . . **Rudolf Friml** is at work on a new operetta, tentatively called Frontier, Americana, which is based on the Lewis & Clark Expedition and is laid in St. Louis in 1802; **Russell Janney,** who wrote the lyrics, will produce it. . . . **Edward Wallerstein,** president of Columbia Records, Inc., has announced the appointment of **Goddard Lieberson,** composer, as executive vice-president of the company; the latter joined this firm in 1939. . . .

Koussevitzky opened a Beethoven Cycle with the Brazil Orchestra in Rio de Janeiro on the same day that the Boston Symphony began its new regime under **Charles Munch.** The former also is to receive an important decoration from the Brazilian Government. . . .

Three noted Brooklynites in the field of opera were cited for "Youth Oscar" awards by Supreme Court Justice **George J. Beldock,** president of Youth United—**Dorothy Sarnoff,** soprano; **Robert Merrill,** baritone, and **Richard Tucker,** tenor, the two latter of the "Met." . . .

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BISPHAM MEMORIAL MEDAL awarded to Clarence Cameron White for his opera Ouanga, showing both reverse and obverse sides of the medallion.

How an Opera Came to Be Written Told by the Composer of Ouanga

Clarence Cameron White, composer of the opera Ouanga, first performed in June in South Bend, Ind. (and reviewed in the July issue of the Musical Courier), was reminiscing about the performance and the arduous road which led to the successful completion of his opera.

"Many years ago—1908 to be exact—I accompanied my teacher, the late Samuel Coleridge-Taylor, to Queen's Hall in London to hear the overture to his opera Thelma. Any thought of writing an opera was deeply buried in my subconscious. The seed must have been implanted then.

"The idea lay dormant for twenty years before taking definite shape. During the intervening time I had little opportunity, in my teaching positions here in America, to apply myself to any definite plot.

"In 1928 I was teaching at West Virginia State College. A conversation with one of my colleagues, Prof. John F. Matheus, who had written a story about Toussaint l'Ouverture, the great Haitian soldier and statesman, turned my thoughts to this colorful period of history. I began to read all the books and other material I could find on the subject.

"By a happy turn of events I was that year given an award of $400 by the Harmon Foundation for Musical Achievement. My first step toward realizing my dream was to buy a ticket to Haiti. There I spent several months studying the native folk music and dances, and becoming acquainted at first hand with the voodoo religious activities of the Haitian peasants.

"While I was in Haiti, Prof. Matheus, who had accompanied me on the trip, pieced together the story of Dessalines, the Haitian General and first King of the island. We found the true story of this forceful character marvelous material for an opera libretto.

"After returning to teaching in the late fall, I gave every spare moment to my operatic material, but it was not until 1940 that it was my good fortune to be awarded a Fellowship for foreign study by the Julius Rosenwald Foundation. This made it possible for me to spend two years in Paris, and to work under Raoul Laparra, a pupil of Massenet and a Prix de Rome winner, whose operas were produced both in France and the United States.

Won Bispham Prize

"Back in America, I sent my completed orchestral score, on the advice of friends, to the American Opera Society. This group awarded me the David Bispham Memorial Medal, which I greatly prize.

"Writing a three-act opera is, of course, a great task. But having it produced is a more formidable one. In addition to the usual difficulties, my opera Ouanga called for an entire Negro cast. The hoped-for 'angel' was hard to find to put up the money for production, although it is generally conceded that the Negro has natural ability in both drama and group singing.

"Perhaps the success of Gershwin's Porgy and Bess did something to change this, to a degree, as well as the recent successes of such artists as Camilla Williams, Todd Duncan, Lillian Evanti, Florence Cole Talbot, Anne Brown, Adele Addison and others. Three or four Negro opera companies were formed.

Burleigh Company Accepts Work

"One of these companies is the Burleigh Opera Society of South Bend, Ind., under the direction of Mrs. Josephine Curtis, who founded the group about seven years ago. At her invitation I went to South Bend last year and witnessed a fine performance of The Bartered Bride. Upon my return to New York, Mrs. Curtis wrote to me to send her the score of Ouanga for study, and asked my permission to present it.

"I went to the Indiana city at Christmas time to hear rehearsals. I was amazed at the fine work the organization was doing. This remarkable group is made up in the main of workers in the Studebaker and Bendix factories. They were under the stage direction of James Cassady, director of dramatics in the South Bend public schools. The orchestra of forty was under Zigmont George Gaska. The society engaged 20 dancers from the Chicago studios of Katherine Flowers, who, with Vernon Duncan and Madge Rose Brockvelt, did the choreography. Stage settings were by Perry Watkins of New York."

The discussion turned to the future and the possibility of Ouanga's being heard by other audiences. Mr. White and Prof. Mathews hope they may find persons interested in organizing an entire professional company to make presentations of the work in America and Europe.

"Our aim," Dr. White concluded, "is to show the Negro's contribution to American art."

Trombone Concertino Premiered

Davis Shuman, trombonist, who played a solo recital in San Francisco recently premiered the Jerzy Fitelberg Concertino for trombone, piano and string orchestra, at the Yaddo Festival. The work was written for and dedicated to Davis Shuman.

Berini and Norville Again With City Opera

Mario Berini and Hubert Norville, tenors, who were members of the New York City Opera Company at its inception, are returning to the roster of the company after a three-year absence this season.

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Mary Garden, Back After 19 Years For Lectures, Still "Temperamental"

MARY GARDEN
as Salome, a role she made famous.

Mary Garden returned to America on Sept. 28 for the first time since her voluntary retirement from the stage.

The return was just as spontaneous as the withdrawal had been. Both happened on the spur of the moment, or rather without previous fanfare. One evening in 1930 Miss Garden concluded that the time had come to give up her operatic career, and out of the opera house she walked, not to return. This year she resolved to see America again and her numerous friends—and here she is, still a unique personality and with the scintillating and contagious verve which gave her operatic impersonations their irresistible buoyancy.

To talk with Mary Garden is to speak with the first Mélisande, the singer who after five months of solo rehearsals with Debussy and forty-nine orchestral rehearsals, made this part one of the historic achievements in contemporary opera. One also meets in her the first Salome in this country and the singer who gave the initial performance of the role in Paris with the special blessing of Richard Strauss.

Her heart is still in these works and the many others which owe their triumph and their incorporation in the repertoire of American opera houses largely to her hypnotizing first impersonations.

Opinions on Opera

Miss Garden has not much use for operas which present to her tasks she does not consider worth while. Even Mozart fares badly in her judgment—as for Cosi Fan Tutte, "she wouldn't go near it" and doesn't understand why this opera was given during the last Edinburgh Festival! La Garden does not care either for the latest products of most operatic composers. Benjamin Britten's Peter Grimes she has not seen, only listened to over the air; in her opinion, it is not "singable." But she hopes that "something more important may come from this talented composer."

The singer believes that the main contribution of Anglo-Saxon composers is in the field of light opera, such as Gilbert and Sullivan in England, and Kern, Cole Porter, Berlin, Richard Rodgers and many others as their American counterparts.

Wartime Activities

During the last war the diva threw her home in Scotland open to American soldiers. On the estate of her sister as many as 190 men at a time were stationed and entertained. She remembers with glee a ride in a jeep with three American colonels, from which "she was pleased to return in one piece." Miss Garden expects to see quite a few of her former guests in America during her lecture tour. The appearances start in Chicago and carry her across the country. Subjects she will discuss are music and her personal memories, spiced with many anecdotes. Some of this material is also contained in a biography started in 1938 and now finished, awaiting publication.

H. W. L.

Ann Arbor's Musical Schedule

Concert courses for 1949-50 have been announced by the University Musical Society of the University of Michigan, Ann Arbor, Mich. The Choral Union Series presents Artur Rubinstein, Oct. 4; Vienna Choir Boys, 15; Boston Symphony, 23; Cleveland Orchestra, Nov. 6; Italo Tajo, 16; Rise Stevens, Dec. 5; Cincinnati Symphony, Jan. 17; Myra Hess, Feb. 17; Pittsburgh Symphony, 23; Zino Francescatti, March 20. On the Extra Concert Series are Nelson Eddy, Oct. 9; Boston Symphony, 25; Tossy Spivakovsky, Nov. 22; Carroll Glenn and Eugene List, Jan. 6; Chicago Symphony, March 12. The Messiah concerts of Dec. 10 and 11 have as soloists Chloe Owen, Anna Kaskas, David Lloyd, Oscar Natzka, with the University Choral Union, a special symphony orchestra, Mary McCall Stubbins, organist, and Lester McCoy, conductor. The Budapest String Quartet will be heard in the tenth annual Chamber Music Festival, Jan. 13, 14 and 15.

The 57th Annual May Festival comprises six concerts, May 4, 5, 6, 7, with the Philadelphia Orchestra, Eugene Ormandy, conductor, and Alexander Hilsberg, associate; University Choral Union, Thor Johnson, guest conductor and Lester McCoy, associate; Festival Youth Chorus, Marguerite Hood, conductor, and soloists to be announced.

Streseman to Lead Toledo Orchestra

Wolfgang Streseman, son of the late German statesman, Gustav Streseman, has been appointed conductor of the Toledo Symphony Orchestra. The season of the orchestra will open on Oct. 19. The concerts, given in the Peristyle in the Ohio city, have been increased to ten. The budget has also been doubled.

Mr. Streseman was born in Dresden and is in his early 'forties. In Europe he studied with Walter Gmeindl and in this country with Carl Bamberger. Among his compositions, a Symphony was played by the Berlin Philharmonic Orchestra before the advent of the Hitler regime. He has been heard as guest conductor in New York and Buffalo, and served as music critic of the New York Staatszeitung.

Jane Carlson Heard

Jane Carlson, pianist, appeared twice in the Juilliard Summer School series, once with the orchestra under Walter Hendl in the Tchaikovsky Piano Concerto No. 1 in B Flat Minor, and in a recital given on a day's notice because the scheduled artist was ill. Miss Carlson was on the faculty of the Juilliard Summer School. She is under the management of the National Music League.

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St. Louis Municipal Opera Sets Record

ST. LOUIS, MO.—The total attendance for the 31st annual season of St. Louis Municipal Opera was 898,448, or 31,485 above the record season's high, reached in 1946. The official total for the thirty-one seasons is 19,630,255. Eighty-seven performances were given this summer and only two were rained out.

Jerome Kern's Roberta held the record for a single performance, which reached a total of 12,016. The Song of Norway, produced at the Forest Park Theatre for the first time, had 15 hearings, with an attendance of 151,597.

Immediately after the last performance, all guarantors were repaid in full for the respective amounts subscribed at the beginning of the season. No guarantor has lost one dollar in the entire history of the opera.

Total attendance for the individual productions were New Moon, 103,003; Bloomer Girl, 73,496; Fortune Teller, 69,002; Firefly, 70,902; Chocolate Soldier, 64,055; Bitter Sweet, 72,336; Irene, 63,199; Vagabond King, 74,365; Roberta, 80,121; Red Mill, 77,372 and Song of Norway 151,597.

Symphony Soloists

The seventieth anniversary season of the St. Louis Symphony Orchestra begins on Oct. 21 with an orchestral program. Vladimir Golschmann will begin his 19th season as conductor. Soloists to be heard include Margaret Truman, Leon Fleisher, Artur Rubinstein, Tossy Spivakovsky, Alexander Uninsky, Jennie Tourel, Nathan Milstein, Edith Schiller, Gold and Fizdale, Eloise Wells Polk, Sanroma, Isaac Stern, Arturo Michelangeli, Ginette Neveu, Vladimir Horowitz and William Primrose. O. C.

Salzedo Ensemble Touring

The Salzedo Concert Ensemble (Carlos Salzedo and Mimi Allen, harpists; Ruth Freeman, flutist, and Mary Hill Doolittle, cellist) started its tour this season with appearances at the Pro Arte Society in Cuba on Oct. 11 and 13. Later on Mr. Salzedo will be soloist with several orchestras, including the Philadelphia Orchestra with which he will play his own Concerto for Harp and Wind Instruments. While conducting his annual master classes at the Summer Harp Colony of America in Camden, Me., Mr. Salzedo composed a series called Wedding Presents.

Arkansas Symphony to Tour

The Arkansas State Symphony, Josef Blatt conductor, will open its season of ten concerts on Nov. 15. The series includes an opera performance, and a touring schedule is planned. One of the orchestra's innovations is the free admission of children to the concerts.

CONDUCTOR AND TENOR TALK IT OVER . . . Constantine Callinicos and Mario Lanza making final decisions on the matter of phrasing for the RCA Victor recording just released featuring Lanza. ***(Photo—Ben Greenhaus)***

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PICKUP CHATTER

Seven symphonies, one never before recorded, agreeably strengthen the record releases of the last few months. Most ambitious is Bruno Walter's new recording of the Beethoven Ninth in a version that is by far the best available. The problems of recording such a large-scale work are well known, especially by those who are in charge of the chorus. Columbia has, on the whole, more than met the challenge. There are a few spotty moments where the chorus yells rather than sings—Beethoven has his share of blame in that—and a few more where the solo quartet does not emerge with clarity. These could have been anticipated in advance, though. What is more memorable is the degree of orchestral fidelity, and the warmth of the first three movements. Walter feels this music, and the depth of his interpretation nullifies several instances where technical details might have been better. Of the solo quartet, Gonzalez is a little piercing, Harrell is splendid, Jobin and Nicolaidi quite competent.

In Beethoven's Fifth, Koussevitzky adheres close to the line. There are none of the erratic tempos and personal idiosyncracies that marred his Eroica, and the conductor does what the text says. As such, it is a fine performance, enhanced by typically smooth Boston Symphony playing. Other conductors, though, have made more of the hammerstrokes of fate, where Koussevitzky is relatively placid.

A brace of familiar symphonies includes two of Haydn—the Surprise and La Chasse, Schumann's Fourth, and the perennial Franck. The latter, conducted by Mengelberg, is a massive, rhythmically strong performance, far less sweet and wilting than most conductors make it. Plenty of Mengelbergian exhibitionism is present, too, plus fast tempos and a virtuosic control over the orchestra. With all of its questionable qualities, it is exciting—more so than any recent American recording. The sound on these discs is excellent. Schmidt-Isserstedt leads the Berlin Philharmonic through a spirited, stylistically accurate performance of the Surprise Symphony. One feels, however, that the size of his orchestra rather dwarfs the delicate lines of the music. Why don't conductors reduce their ensemble in such works? The same query regarding size can be asked in the Sevitzky set of La Chasse, which lacks volatility. La Chasse is an endearing score, and this is the only recording readily available. Josef Keilberth, who is in charge of the Prague Philharmonic for the Schumann Fourth, is unknown to this column. He knows his business. Perhaps he is a little overmeticulous, but his interpretation has force, breadth and rigid musicianship. This version, well recorded, is superior to the Szell or Goossens sets.

Glazounoff and Reger Novelties

Composed in 1893, the Glazounoff E flat Symphony, which Rachmilovich records for the first time, is a soothing piece, *echt*-Russian, in no wise original, with echoes of Glinka, Rimsky and Kalinikov. Although a second-rate work, the initial movement contains fluent melodic ideas, and collectors should obtain it if only as a relief from the overplayed Tchaikovsky symphonies. Another novelty is Reger's Serenade for Orchestra, a work that will surprise many people by its straightforward patterns. It is a good, solid German post-romantic score with a few sophisticated harmonies, some well-conceived (but not obtrusive) fugal passages, and a general air of good nature. Capitol should be saluted for bringing it forward.

Leinsdorf has linked several of the interludes from Pelleas and Melisande into a symphonic suite. Naturally, in an opera like P&M, where voice and instruments are so inextricably linked, the true flavor can hardly be suggested, but the wonderfully sensuous music nevertheless exerts its fascination sans context, and this set might entice people to the opera house to see what it's all about. Sturdier fare is encountered in Tapiola, the last important work of Sibelius, brilliantly played and recorded by Beecham; and in the Flying Dutchman Overture, which Koussevitzky takes rather fast, but which is a superb example of polished, clear-cut orchestral playing. Then there is Handel's proud, pompous Fireworks Music, a lovely work, energetically conducted by Sargent in a performance that recommends itself to all music lovers. Finally, Mercury has coupled the well-known D minor Vivaldi Concerto Grosso, which was released some time ago on a standard vinylite disc, with Mozart's less-played Divertimento in D. Not one of Mozart's most inspired works, the Divertimento nevertheless has the facile, easy flow characteristic of the composer in his more relaxed moments. The disc is well played and equally well recorded.

Chopin Centennial Started

Next month there will be several Chopin albums, released in honor of the Centennial, to report upon. Already received is the Columbia album in which Sandor plays the F minor Fantasy (this was badly in need of a modern recording), the Fantasy-Impromptu and the Barcarolle. The Fantasy and Barcarolle are among Chopin's greatest works, and Sandor brings to them an unlimited technic and undoubted devotion. In the Fantasy-Impromptu, his playing is sound, with an objective approach that redeems the long middle section. Like many of Columbia's piano recordings, this one lacks resonance and depth. Columbia has made the Barcarolle in this album available separately on a single disc.

Wanda Landowska is her usual inspired self in the little memento of four Scarlatti sonatas she gives us. Not much more may be said than that Scarlatti should always be heard on the harpsichord, and that Mme. Landowska is the one to play them on the harpsichord.

The Chasins transcriptions of Strauss and Bizet are somewhat of a throwback to the Godowsky, Schulz-Evler school, where as much interest is focussed on the medium as on the music. Granted the exhibitionistic nature of this philosophy, there is much to admire in Chasins's ingenious, rich, often polyphonic settings. Chasins and Miss Keene (she is his wife) are a brilliant two-piano ensemble, and they have been given recording that is as good as any LP disc has achieved in the way of piano tone.

Two important Schubert releases are the Piano Quintet and the Death and the Maiden Quartet. Rupp and his Stross Quartet associates take one less disc than Schnabel and the Pro Artes did to record the Quintet. Both are superior readings, similar in their integrity and musicianship. There is a little more color to the present set, and Rupp is a better technician than Schnabel, articulating more clearly the involved passages. If you own the old Victor set, there is no need to turn it in; if not, this set is recommended over it. The Fine Arts Quartet have less success with the Death and the Maiden. Although the playing is clean and intelligent, it falls somewhat short of the romanticism of the score. No qualifications are needed for Haydn's Lark Quartet, which reveals the composer and Budapest Quartet at their respective bests.

Complete Norma and L'Amico Fritz

Cetra-Soria, continuing their series of complete operas on long-playing discs, present Norma and L'Amico Fritz. Both recordings were made a few years ago. The Norma album was well known to American buyers, who will remember a thrilling but often uneven performance. To those who know Mascagni

(*Continued on page 24*)

RECENT DISC RELEASES

Orchestral

BEETHOVEN: Symphony No. 5. Koussevitzky and Boston Symphony. Victor set WDM-1313, 4 45-RPM discs, $4.30.

BEETHOVEN: Symphony No. 9. Irma Gonzalez (sop.), Elena Nicolaidi (con.), Raoul Jobin (tenor), Mack Harrell (bar.), Westminster Choir and N. Y. Philharmonic, dir. Bruno Walter. Columbia set MM-900, 8 discs, $8.95.

DEBUSSY: Suite from Pelleas and Melisande (arr. Leinsdorf). Leinsdorf and Cleveland Orch. Columbia set MM-845, 3 discs, $3.95.

FRANCK: Symphony in D minor. Mengelberg and the Amsterdam Concertgebouw. Capitol-Telefunken set EEL-8023, 5 discs, $7.50.

GLAZOUNOW: Symphony No. 4 in E flat (Op. 48). Rachmilovich and Symphony Orch. of Academy of Santa Cecilia, Rome. Capitol-Telefunken set ECL-8027, 3 discs, $5.00.

HANDEL: Royal Fireworks Music. Sargent and Liverpool Philharmonic. Columbia set MX-319, 2 discs, $2.95.

HAYDN: Symphony No. 73 (La Chasse); SGAMBATI (arr. Sevitzky): Vecchio Minuetto. Sevitzky and Indianapolis Symphony. Victor set WDM-1312, 3 45-RPM discs, $3.35.

HAYDN: Symphony No. 94 in G (Surprise). Schmidt-Isserstedt and Berlin Philharmonic. Capitol-Telefunken set ECL-8021, 3 discs, $5.00.

LECUONA: Andalucia; Malaguena; La Comparsa; Jungle Drums. Morton Gould and Robin Hood Dell Orch. Columbia ser. MX-318, 2 10-inch discs, $2.25.

REGER: Serenade for Orchestra (Op. 95). Jochum and Amsterdam Concertgebouw. Capitol-Telefunken set EEL-8026, 5 discs, $7.50.

SCHUMANN: Symphony No. 4. Josef Keilberth and Philharmonic Orch. of Prague. Mercury 10-inch LP disc MG-15001, $3.85.

SIBELIUS: Tapiola. Beecham and Royal Philharmonic Orch. Victor set WDM-1311, 2 45-RPM discs, $2.20.

VIVALDI: Concerto Grosso in D minor; MOZART: Divertimento in D (K. 251) for Oboe, Horns and Strings. Dumbarton Oaks Chamber Orch., dir. Alexander Schneider. Mercury LP disc MG-10002, $4.85.

WAGNER: Flying Dutchman Overture. Koussevitzky and Boston Symphony. Victor 45-RPM disc 49-0473, 95c.

Instrumental

CHOPIN: F minor Fantasy; Fantasy-Impromptu; Barcarolle. Gyorgy Sandor (piano). Columbia set MM-847, 3 discs, $3.95.

CHOPIN: Fantasy-Impromptu; LISZT: Liebestraum. Gyorgy Sandor (piano). Columbia disc 72835-D, $1.

HAYDN: Quartet No. 35 in D, Op. 64, No. 5 (Lark). Budapest String Quartet. Columbia set MM-853, 3 discs, $3.95.

MOZART (arr. Piatigorsky): Sonatina in C. Gregor Piatigorsky (cello), acc. Ralph Berkowitz. Columbia disc 72827-D, $1.

SAINT-SAENS: The Swan; MYRON-OFF: Caprice. William Primrose (viola), acc. David Stimer. Victor 45-RPM disc 49-0474, 95c.

SCARLATTI: Sonatas in F minor (L. 382), F (L. supp. 20), D (Ricardi 461) and B flat (L. 497). Wanda Landowska (harpsichord). Victor 45-RPM disc 49-0476, 95c.

SCHUBERT: Piano Quintet. Franz Rupp (piano) and Stross Quartet. Capitol-Telefunken set EDL-8019, 4 discs, $4.65.

SCHUBERT: Quartet in D minor (Death and the Maiden). Mercury LP disc MG-10008, $4.85.

STRAUSS-CHASINS: Fledermaus Fantasy; Artist's Life; Blue Danube; BIZET-CHASINS: Carmen Fantasy. Abram Chasins and Constance Keene (duo-pianists). Mercury LP disc MG-10025, $4.85.

Vocal

BELLINI: Norma (complete). Gina Cigna (sop.), Ebe Stignani (mezzo), Giovanni Breviaro (tenor), Tancredi Pasero (bass), Adriana Perris (sop.), Emilio Renzi (tenor), and EIAR Chorus and Orch., dir. Gui. Cetra-Soria LP set 1204, 3 discs, $17.85.

LEHAR: The Merry Widow (abridged). Risë Stevens (mezzo), Dennis Morgan (tenor) and chorus and orch., dir. Max Rudolf. Columbia set MM-849, 4 10-inch discs, $4.25.

LEONCAVALLO: Mattinata; DI CAPUA: O Sole Mio. Richard Tucker (tenor), with instrumental ensemble. Columbia 10-inch disc 17601-D, 85c.

MASCAGNI: L'Amico Fritz (complete). Pia Tassinari (sop.), Ferruccio Tagliavini (tenor), Amalia Pini (mezzo), Saturno Meletti (bar.), Armando Giannotti (bass), Pier Luigi Latinucci (tenor) and Giulia Abba Bersona (sop.), with EIAR Chorus and Orch. dir. Mascagni, Cetra LP set 1203, 2 discs, $11.90.

MASCAGNI: L'Amico Fritz (complete). Pia Tassinari (sop.), Ferruccio Tagliavini Steal Away; Go Down Moses; Nobody Knows de Trouble I've Seen. Helen Traubel (sop.), acc. Coenraad Bos. Columbia set MM-851, 3 10-inch discs, $3.40.

PUCCINI: Donna Non Viva Mai (Manon Lescaut); MASCAGNI: O Lola (Cavalleria Rusticana). Jussi Bjoerling (tenor) with orch. dir. Nils Grevillius. Victor 45-RPM disc 49-0475, 95c.

PUCCINI: Che Gelida Manina (Boheme); VERDI: Celeste Aida (Aida). Mario Lanza (tenor) with Victor Orch., dir. Constantine Callinicos. NUTILE: Mamma Mia, Che Vo' Sape; CARDILLO: Core 'Ngrato. Lanza and Callinicos. KERN: They Didn't Believe Me; KAPER: I Know, I Know, I Know. Lanza and Callinicos. Victor 45-RPM discs 49-0632/4, 95c each.

NEW PUBLICATIONS

The National Association for American Composers and Conductors have extended an invitation to composer members of the Association and all Americans to send in compositions suitable for performance at the Times Hall series of concerts for the 1949-50 season. New works will be appreciated and may be published or in manuscript. However, any works not previously submitted will be welcomed. The concerts begin on Nov. 20 and the Dec. 20 concert, as always, will be dedicated to the birthday of Henry Hadley. . . .

In connection with the 75th birthday of Charles E. Ives on Oct. 20, the Serious Music Department of the Southern Music Publishing Co., Inc., will publish his Tone Roads No. 1 for orchestra. The scoring is for flute, clarinet, bassoon and strings. . . . Chappell and Co., Inc., has just issued Alan Shulman's Waltzes for Orchestra. . . . Seena Hamilton, former publicist for MGM Records, has been appointed advertising and publicity director for the Edward B. Marks Music Corp. . . . Bourne, Inc., is now offering symphonic band records complete with conductor's score. . . . LeRoy Robertson's new violin concerto will be played by Tibor Zelig and the Utah Symphony under the direction of Maurice Abravanel at a special concert commemorating the centennial of the founding of the University of Utah.

Book Reviews

MOMENTS MOUSICAL, by Deems Taylor. Drawings by Walter Kumme. Ziff-Davis Publishing Co., N. Y. $2.50.

This is a bit of waggery by Deems Taylor, designed to accompany Kumme's pen and ink drawings of musical mice —or is it mousical mouses. Anyway the text is a combination of allegory and satire, with such thinly disguised figures as the dancer Mousadora Dunkem, composers Gustav Mauser, Moussager, Mouschles, Mouzart, Mouscagni and others, such operas as Die Mousrersinger, and such virtuosi as Fritz Miceler. This mouse-eye history of music frequently touches on some of music's tenderer spots, and if occasionally the text is a little forced there are always the clever pen and inks of Kumme.

GENIUSES, GODDESSES AND PEOPLE, by Winthrop Sargent. E. P. Dutton & Co., N. Y. $3.50.

To a certain extent, this book is a grab-bag consisting largely of articles that the author previously has published in Life magazine. The first half of the book, where Mr. Sargent discusses his early days as an orchestra musician (he was a violinist under Damrosch and then with the Philharmonic-Symphony under Mengelberg, Toscanini and others) and then as music critic is by far the most interesting. It is written in a genial, nostalgic manner and is full of reminiscence that may prove revelatory to many people. A touch of sentimentality covers the writing and outlook, but never enough to be cloying. Later on, the continuity of the book is destroyed. There are digressions on architecture, art, Rita Hayworth, etc., and profiles carefully patterned on the New Yorker style about such people as Toscanini, Joe Gatto, Pinza, Beecham, Frank Lloyd Wright, Bernard Maybeck, Robert Kiesow and Artur Rubinstein. It is curious, though, how much of Sargent is present in each essay. Like many Life writers, he has a touch hard to describe — slightly pontifical, quite thorough up to a certain point, and not altogether devoid of superiority. The author, though, is quite obviously an urbane, cultured person, and has compiled a series of sketches that most readers will delight to browse through.

FREDERIC CHOPIN, edited by Stephen P. Mizwa. Published under the auspices of the Kosciuszko Foundation by The MacMillan Co., N. Y. $3.

The keynote of this book is found at the end of the editor's preface: "The officers and trustees of the Kosciuszko Foundation feel that, by adding this centennial book to the many other publications that will have appeared in the course of the Chopin year, the Foundation has made a contribution to a better understanding of Chopin—after all, 'the most Polish of Polish composers.'" It is the Polish quality in the composer that is stressed here, through essays by Miswa, Howard Hanson, Tadeusz Jarecki, Doda Conrad, Bronislaw E. Sydow, Paderewski, Olin Downes, and Abram Chasins. The various contributors dwell on the expected traits of Chopin's personality and music, some more convincingly than others. By far the most valuable and fascinating section of the book is that devoted to hitherto unpublished (in America) extracts from Chopin's letters to Delfina Potocka. His remarks about Liszt are delicious and malicious, his opinion of Schumann rather cruel, and he buttresses his worship of Bach, Mozart and Scarlatti. His methods of work are described, including hints on teaching and performance. Pending a full edition of this correspondence, anybody interested in Chopin should get this volume, if only for these extracts alone. It would have helped had the translator, Mr. Sydow, added the dates of the quotations he used. A list of Chopin's published and posthomous works, together with key, dedication, year of composition, publisher and year of publication enhances the value of the book.

For Trumpet and Orchestra

CONCERTO, by Wal-Berg. Leeds Music Corp., N. Y. Reduction for trumpet and piano.

Although there are three movements —Allegretto moderato giocoso, Andante cantabile, and Vivo con brio—to this concerto, it only takes about nine and a half minutes to play. The present edition is a piano reduction, with parts written in for trumpets in C and B flat; no indication of the scoring is given. As suggested by his piano concerto, Wal-Berg writes fluently, pleasantly, with no particular originality. His talent is on the Francaix order, though a little more sentimental, and strongly influenced by Fauré and D'Indy. At any rate, this well-made little concerto is far superior to much of the second-rate material often written for trumpet, and those trumpeters who want a display piece that also has honest musical quality should look into this.

Ballet Score

'ADAME MIROIR, by Darius Milhaud. Heugel et Cie. Mercury Music Corp., sole selling agents, N. Y.

This edition of the Milhaud ballet leaves several things unsettled pending actual performance. It is a piano reduction, which can give only a faint idea of the orchestral colors employed. No clue to the action is given besides the introduction to the five parts—Entrée et Danses du Matelot devant les Miroirs; Le Matelot et son Image (Pas de deux); Entrée de la Femme (la mort) et Danse avec le Matelot et son Image (Pas de trois); Danse de la Mort et du Matelot; La Mort et l'Image du Matelot (Final). This ballet, choreographed by Janine Charrat, was given its first performance by Les Ballets de Paris de Roland Petit at the Marigny Theater on May 31, 1948. Apparently it's all done with mirrors. Milhaud's score, judging from the reduction, is sinewy, rather bleak in mood, a little cerebral, dissonant and (if one knows Milhaud) eminently in accord with the action.

For Two Pianos

PERIOD SUITE, by Abram Chasins. Chappell & Co., Inc., N. Y. $2.

There are six movements, totalling fourteen minutes, to this work. These are Prelude, Bourée, Pavane, Rigaudon, Sarabande and Fugue. The Period Suite was composed in 1948, and contains many examples of seventeenth and eighteenth century styles and ornamentations, composed "from a contemporary viewpoint of harmony and sonority." On the whole the music is bright and clever, and beautifully written for the instruments. Occasionally one might question Chasins' choice of harmony, but these are only momentary doubts in view of the freshness of the whole. Technically the work is rather difficult.

KENTUCKIANA, by Darius Milhaud. Elkan-Vogel Co., Inc., Philadelphia. $3.50.

In this work Milhaud is treating Appalachian folk tunes in much the same spirit that he used Brazilian themes in his Scaramouche, or French themes in his Suite Provençale. He has taken twenty Kentucky airs and woven them into a smart one-movement divertissement with plenty of surface glitter and delicate harmonic clashes. It has all the characteristics of a popular work, and two-piano ensembles will undoubtedly be featuring it in concert. Amateurs will want to try it also; the writing is not too complicated and it is a lot of fun to play.

For Cello and Piano

INTRODUCTION, THEME AND VARIATIONS, op. 82, No. 2, by Schubert-Piatigorsky. Elkan-Vogel Co., Inc., Philadelphia. $2.50.

Schubert's op. 82, No. 2 is a four-hand piano duet. Unlike No. 1, the other in op. 82, the present work is on an original theme by the composer. Piatigorsky faithfully follows the main outlines of the work, and does little that is unnecessary to the original piano writing. It cannot be said that this is one of Schubert's more inspired works, but there are isolated sections that have the charm of Schubert nearly at his best. For those who are interested, Piatigorsky has recorded the piece on a Columbia record.

For Harp

PAVANE ET BRANSLES, by Anthoine Francisque ($1.25); ARIA AND RIGAUDON, by Gottfried Kirchoff (75c); PRELUDE AND TOCCATA, by G. F. Handel ($1.25); SARABAND, by G. F. Handel (75c); THE KING'S HUNT, by John Bull ($1); transcribed by Marcel Grandjany. Associated Music Publishers, Inc., N. Y.

Marcel Granjany has made five concert transcriptions of pre-eighteenth century music that is admirably fitted for the harp. Francisque (1570-1605), a French lutenist, and Bull (1563-1628), the Elizabethan keyboard specialist, are the earliest composers represented; Kirchhoff and Handel were almost exact contemporaries. These editions are painstakingly marked and fingered by Grandjany, who has not spared the difficulties. Harpists will find these a valuable addition to their repertoire.

For Voice and Piano

FIVE SONGS, by Clarence Cameron White. Sam Fox Publishing Co., N. Y. $1.50 for the set.

All of these songs are for medium voice, with the compass seldom exceeding an octave and a half. The style is that of a salon composer, with a few mild chromatic and orthodox harmonies and melodic lines. The five songs are Nay, Do Not Weep, to a poem by Mrs. Nardu (of India); Overtones, to a poem by William A. Percy; Worship, to an anonymous poem; Deliverance, to a poem by John Kendrick Bangs; and Bend Down, Beloved, to a poem by G. Hubi Newcombe.

TROIS CHANSONS DE MENESTRELS, and POEMS INTIMES, by André Jolivet. Heugel Et. Cie., Mercury Music Corp., sole selling agents, N. Y.

Trois Chansons de Ménestrels are set to words of Jean de Beer. The songs are entitled Chanson du Coeur dolent, Lamento de Jésus-Christ and Amour me nuit. Exceedingly French in style, they are fine, sensitive works in the tradition of Honegger and Poulenc. The Poèmes Intimes use verses by Louis Emie, and there are five in all—Amour (2 minutes, 45 seconds), Je veux te voir (1 minute, 45 seconds), Nous Baignons dans une eau tranquille (2 minutes, 10 seconds), Tu dors (4 minutes), and Pour te parler (2 minutes, 10 seconds). In this set the piano accompaniments are much more complicated, and the harmonies a little more severe. These are songs of considerable stature. To be properly sung, of course, impeccable French diction and thorough knowledge of the Gallic style are necessary. No English translation is given. The songs are for medium voice.

I RIDE THE GREAT BLACK HORSES, by John Duke. LOVE IN THE DICTIONARY, by Celius Dougherty. G. Schirmer, Inc., N. Y. 75c and 50c, respectively.

Duke has set his song to a poem by Robert Nathan, and the first line, "I ride the great black horses of my heart," sets the mood. The composer uses an energetic chordal triplet figure, which he wants played and sung "with a firm tempo and great rhythmic drive." He builds the mood to a big climax, relieved by a hushed middle section, and concludes with a driving finish. For medium voice.

Dougherty went straight to Funk and Wagnalls Students' Standard Dictionary for his text, setting to music the fact that love is "A strong, complex emotion or feeling of personal attachment, causing one to appreciate, delight in, or crave the presence or possession of the object," and ending with an alternate definition: "In some games, as tennis, nothing." All this is ingenious, and Dougherty has set it in waltz rhythm, with a droll swing. For medium voice.

Asia Institute Announces Course

The Asia Institute, New York, is offering, for the first time, a comprehensive course in Chinese music and Oriental musical idioms in general, to be given by Dr. Fritz A. Kuttner, who has recently returned from China. The course includes demonstrations of music recorded in China, and an excursion to visit collections of Chinese musical instruments.

Ernster in Vienna Roles

Deszo Ernster, Hungarian basso of the Metropolitan Opera, is currently appearing with the Vienna Staatsoper. Baron Ochs in Rosenkavalier, Sarastro in Magic Flute and Rocco in Fidelio are among the roles announced for him. He essayed the role of Hagen at the Covent Garden Opera this summer and Gurnemanz in two performances of Parsifal in Geneva. Mr. Ernster will return here Nov. 4 to resume his activities with the Metropolitan Opera.

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Detroit's Little Symphony Resumes

The Little Symphony Orchestra opened its series of four subscription concerts to a large audience which long applauded its artistic efforts. Founded last Spring by a group of thirty excellent musicians from the Detroit Symphony, recently disbanded, this group made its debut in a very good program last season, playing without a conductor.

In the latest concert they presented the Mendelssohn First Symphony, Haydn's Symphonie Concertante, Ravel's Introduction and Allegro, and Beethoven's Eighth Symphony. Special mention must be given to Santo Urso, concertmaster, for his excellent leadership. Dirk Van Emmerik, musical director of the orchestra, took the baton to lead them in playing the Ravel work with Eugenia Huhnle, harp, Otto Krueger, flute, and William Griss, clarinet, as soloists. Thaddeus Markiewicz, cello, Lare Wardrop, oboe, Charles Sirard, bassoon, and Jack Boesen, violin, all contributed soli in other numbers which, with the concerted playing, gave the audience an evening of enjoyment.

Here is the nucleus of a large symphony. With but a little intelligent planning, Detroit could still have an orchestra later this season. The residents of this metropolis have no lack of interest in such a series, as evidenced by the packed house for the opening concert. They are a discerning audience and want to hear good music artistically performed.

La Scala Signs Milton Cross

The Philadelphia La Scala Opera Company during its appearances in this city has arranged for Milton Cross to speak between the acts at all of the performances. The directors of the Detroit Grand Opera Association, which sponsors the La Scala company's appearance in this city each season, felt that the engagement of Mr. Cross would stimulate interest and help the community to a more thorough understanding of operatic art. This is probably the first time an opera audience will have the benefit of a commentator before the curtain of each act.

Marguerite Kozenn, soprano, and Julius Chajes, composer-pianist, recently returned from their fourth European concert tour in the past three years. Their appearance in London over the BBC was a joint recital which featured American, Roumanian, Israeli and Chinese folk music. In Paris these artists were credited with two first performances in France—Miss Kozenn's singing of the 137th Psalm by Ernest Bloch and Mr. Chajes' playing of John Powell's Rhapsody Negre. They were re-engaged for a third appearance on Radiodifussion Française. For this concert Mr. Chajes, in collaboration with Francine Sorbets, French violinist, presented his Violin Sonata in A Minor. The artists had an enjoyable vacation in the Swiss Alps before sailing for the States to open their fall season.

Interlochen Season Successful

Dr. Joseph E. Maddy, president of the National Music Camp, reports a most successful 22nd season at Interlochen, Mich. Approximately 887 students were enrolled in the various divisions of the camp and represented 41 states, the District of Columbia and Canada. The School of Music of the University of Michigan sponsored two week sessions each for an All-State Orchestra, All-State Band, All-State Chorus and an All-State Piano Institute. These groups were almost entirely made up of players from the numerous high schools in the State of Michigan.

Dr. Nellie Huger Ebersole, director of music of the Detroit Council of Churches, has been elected national chairman of Church Music for the National Federation of Music Clubs, which met recently in Seattle, Wash. The Federation is now the largest musical organization in the world, having a membership of 550,000.

Virginia Person, under the Irving Teicher management, opened the recital season with an interesting program of lyric soprano listings which featured Pleurez, mes Yeux from Massenet's Le Cid. The singer is a serious musician with a voice of unusual beauty; when small faults of stage deportment have been corrected, she will be an interesting recitalist. Frank Murch artistically presided at the piano.

MARION GERHARDT.

PICKUP CHATTER

(Continued from page 22)

only through his Cavalleria Rusticana, the newly-available L'Amico Fritz will come as a pleasant surprise. The opera is highly attractive and melodic, achieving a real mood almost from the start and holding it throughout. Tagliavini, as usual on records, sounds superb. Tassinari sometimes has trouble controlling her voice, but its quality is lovely and she feels the part. Hers is a completely convincing performance. Those who saw the last Metropolitan presentations claim that the libretto is too static, but since when are operatic librettos supposed to be anything great in the way of drama? L'Amico Fritz is a lovely score, and deserves a few annual hearings. The recording in the present set is first-class.

Bjoerling's two arias from Cavalleria Rusticana and Manon Lescaut are, as usual, brilliantly sung, as virtually all he made with Grevillius are. Mario Lanza, billed as the young Caruso, enters the picture with three discs, only one of any account. His Verdi and Puccini coupling, rather carefully sung, reveals a fresh, strong lyric voice. Despite immaturities of style, the vocalism has its impressive moments. The other two discs—Kern, Nutile, etc.—mean little. Another rather dismal encounter is that of Morgan and Stevens in the abridged Merry Widow. Morgan's Maxim aria, for instance, has as much flavor and spirit as an accountant going over a set of figures. Nor can much be said of Traubel's album of Negro spirituals. She sings six, all slow, with little contrast in mood; and while her vocalism is beautiful *qua* vocalism, her macadamized concert singing is a long way off the country road of this simple music. It remains for Richard Tucker to bring real flair and excitement to his Leoncavallo and Di Capua—salon music accompanied in the salon style, but resoundingly and idiomatically sung.

R. K. S.

Kaufman Playing Novelties

Louis Kaufman will give the French radio premiere of the recently composed Second Violin Concerto of Darius Milhaud on Oct. 17 with the composer conducting. Afterward the group will record the work for Capitol Records. In two other broadcasts over Radio Diffusion, Mr. Kaufman will broadcast the Hindemith Sonata, op. 11, No. 2, with Artur Balsam at the piano, and the Poulenc Sonata, accompanied by the composer. Before returning to America, the violinist will present over the radio from Brussels, with Paul Collaer conducting, the Vivaldi op. VIII series of 12 violin concertos, "discovered" in the Belgian city this summer. Mr. Kaufman will give a recital in Amsterdam on Oct. 27.

First Recording of Pergolesi Work

Allegro Records has engaged George Schick to prepare and conduct what is thought to be the first recording of Pergolesi's Il Maestro di Musica, an opera written when the composer was 20 years old. The cast will consist of Frances Greer, soprano; Donald Dame, tenor, in the title role, and Mordecai Bauman, bass. The work will be done in the English version of Music Press Publishers, with dialogue adaptation by Charles Polacheck.

IN SCHOOLS and STUDIOS

Brooklyn Academy of Music Announces Winter's Events

The Boston Symphony will give its annual hearings at the Brooklyn Academy of Music on Friday evenings, Nov. 11, Dec. 9, Jan. 13, Feb. 17 and March 17, under the direction of Charles Munch.

On the Major Concert Series are Richard Tucker, Nov. 1; Nathan Milstein, 15; Luboshutz and Nemenoff, 29; Talley Beatty and his dancers in Tropicana, Dec. 13; Lillian Kallir, Jan. 10; Andres Segovia, 24; Alexander Brailowsky, Feb. 14; Mischa Elman, 28; Shan-Kar and his Hindu Ballet, March 14; Marian Anderson, 28; Vladimir Horowitz, 11.

The Little Orchestra Society, under Thomas Scherman, will give four programs on Dec. 16, Jan. 6, Feb. 10 and March 10, with the Westminster Choir, Orazio Frugoni, Artie Shaw and Isaac Stern. This group will also give six concerts for young people, Nov. 12, Dec. 3, Jan. 14, Feb. 4 and 25, and March 18.

Four events are scheduled by the Brooklyn Chamber Music Society, Carl H. Tollefsen, director, on Oct. 23, Dec. 18, Feb. 19 and April 30. Folkways East and West presents Nona Kapua and her Hawaiian group on Dec. 6; Taik-won Cho and Sun-yong Kim in dances of Korea, Jan. 17; Noami Aleh-Leaf and assisting artists in an Israeli Evening, Feb. 7; Songs and Dances of Haiti, featuring Jean Leon Destine and his group, March 7; and Josefina Garcia and assisting artists in a Latin American Fiesta, April 25. Stephen Fassett, record editor of Opera News, will present five programs of recorded music, Singers of the Golden Age, on Nov. 4, Dec. 2, Feb. 3, March 24, April 21.

Ten recitals by young Americans comprise the American Artists Series: Frances Paige, Oct. 30; Bernice Stochek, Nov. 13; Stanley Lock, 27; Andrew B. White, Dec. 11; Disney Harth, Jan. 15; Barbara Denenholz, 29; Beatrice Krebs, Feb. 26, Carlo Ferro, March 12; Anne de Ramus, 26; Rose Suzanne der Derian, April 16.

The Brooklyn Music Teachers Guild has planned five informal concerts on Sunday afternoons, Nov. 6, Dec. 4, Jan. 8, Feb. 5 and March 5. The Guild is sponsoring for the second year a concerto contest open to pianists and violinists nine to seventeen years of age. First awards are solo appearances in the young people's concerts by the Little Orchestra. Second and third awards are solo appearances in the Guild concerts. Auditions begin in October.

A special concert will be given Oct. 18 by the New York University Glee Club, Alfred M. Greenfield, director.

Arthur Gerry Singers Heard

John Langstaff, baritone, has returned from England. After a recital in London in June, Mr. Langstaff made recordings for His Master's Voice, sang at the Stratford Festival and broadcast over BBC. Prior to leaving for the United States, he accepted invitations to lecture on American folk song before university classes. The singer is booked for an active recital season in this country, including a program in Times Hall in November.

Clifford Jackson, tenor, is appearing with the Masque and Lyre Gilbert and Sullivan company. Soprano soloist at the Bushwick Methodist Church, Brooklyn, is Maria Munster. Lucille Cummings, appointed soloist at the Second Church of Christ Scientist last season, will make her debut with the City Center Opera in November as Amneris in Aida. Glenn Martin, baritone, has been re-appointed to the vocal faculty of the Brooklyn Conservatory of Music. A new appointment on the music faculty of the Riverdale Country School is that of Dean Johnson, baritone.

All these singers are from the studio of Arthur Gerry.

Chopin Festival at Peabody

The Chopin Memorial Festival, under the auspices of the Peabody Conservatory of Music, Baltimore, begins at the school on Oct. 21, when Solomon presents an all-Chopin program in the concert hall. During the season Chopin's two Piano Concertos are to be played by the Baltimore Symphony, and all of his other piano compositions, nearly 200 in number, will be performed by visiting artists on the Friday Afternoon Series, by Peabody faculty members and advanced students of the Conservatory.

Rocco Litolf, for the last three seasons principal bass player of the National Symphony Orchestra, has been appointed instructor of bass of the Peabody Conservatory and principal bass of the Baltimore Symphony, according to announcement by Reginald Stewart, director of the school and conductor of the orchestra.

On Sept. 29 the Conservatory opened its 82nd consecutive season. Enrollment in the advanced department is reported well over 500. 170 students are enrolled under the G.I. Bill of Rights. Virginia Carty is Dean of the Conservatory; Leah Thorpe, Superintendent of the preparatory department.

Margaret Bristol Reopens Studio

Margaret Bristol, after a summer of teaching at Southwest Harbor, Me., has reopened her New York studio, offering private and group instruction to adults, teen-agers and children. Her Theater Wing group, where there are a few vacancies for young singers, continues activities in Army and Navy hospitals for the seventh consecutive year. Plans are under way for television auditions, classes in sight-singing, languages, popular singing, make-up and operetta training. Available are four half-scholarships, one each for soprano, contralto, tenor and bass, selections to be made in October.

MARGARET BRISTOL
(Photo—Chester)

Students from this studio are soloists in church, radio and choral societies in New York, Yonkers, Flushing, Richmond Hill, Babylon, cities in Connecticut, Belvoir Army Camp, and in night clubs and MGM pictures.

Berumen Pupil Soloist in Havana

Nenita Escandón, 13-year-old Cuban pianist, pupil of Ernesto Berúmen, played the G minor Concerto by Mendelssohn with the Havana Philharmonic Orchestra under Yves Chardon in the Cuban capital on Sept. 12. Miss Escandón appeared two days later in Matanzas, her birthplace, with the same orchestra.

Juilliard Begins Academic Year With 929 Students

The 45th academic year of the Juilliard School of Music opened on Oct. 4 with Convocation Ceremonies in the Concert Hall. Speakers were Mark Schubart, beginning his first year as Dean, and Rosina Lhevinne of the piano faculty. Both were introduced by William Schuman, president of the school.

According to announcement by Mr. Schuman, 929 young musicians have been enrolled at Juilliard. Of these, 256 have been awarded scholarships, representing an increase of 26 over last year; 64 scholarships were awarded to entering students, while the remaining 192 were given to students continuing at the school. Mr. Schuman also announced that six full tuition scholarships were awarded to Juilliard students through a special grant from G. Schirmer, Inc.

In addition to scholarship students from various parts of the United States, 23 are from foreign countries. Six scholarships were awarded to students from Israel; other countries represented in the student body include Australia (1), Canada (4), China (1), Czechoslovakia (1), Cuba (1), Dominican Republic (1), Korea (1), Mexico (1), Norway (1), Philippines (3), Poland (2). Approximately 400 students will be studying at the school with the assistance of the G.I. Bill, as compared with 525 last year.

Debussy Music School Opens

Ireyne Starikoff, pianist and teacher, specialist in modern technique and interpretation, Mus. M. and pupil of Isidor Philipp, announces the opening of the Debussy Music School, located in Manhattan, an addition to her Bronx and Steinway Hall studios.

The new school offers training in piano and related branches, including solfeggio, theory, ear training, sight reading, keyboard harmony, musical analysis, and music history. The curriculum is divided into introductory, elementary, intermediate, advanced and diploma courses. The latter course leads to the National Guild of Piano Teachers Diploma and to entrance into the "degree" and "diploma" courses of accredited music schools and universities. Instruction is given both in classes and individual lessons. Miss Starikoff holds a pedagogy license from the Ecole Normale de Musique of Paris.

Oberlin Concerts' 71st Season

Ten concerts will comprise the Oberlin College Conservatory of Music's Artist Recitals series, now in its 71st season. The Cleveland Orchestra under George Szell will open the events on Oct. 25; followed by Jacob Lateiner, Nov. 1; the Loewenguth String Quartet, Nov. 8; Pierre Fournier, Nov. 22; Italo Tajo, Nov. 28; Cleveland Orchestra, Dec. 6; Szymon Goldberg, Dec. 13; Ebe Stignani, Jan. 10; Cleveland Orchestra, Feb. 21 and March 21.

Activities of Grace Hofheimer

Grace Hofheimer on Sept. 28 began a series of 12 classes for the Adult Education Program of City College. The course is entitled The Growth of Instrumental Form and is listed as 587A in the college catalogue. Classes are held at Public School 18 on East 51st Street, Manhattan.

Wilbur Isaacs, artist-student of Mrs. George Bolek, will sing Miss Hofheimer's Song for Three Soldiers in Baltimore in November.

MAESTRO AND NEOPHYTES . . . Joseph Schuster with some of the students in cello and chamber music who studied with him this summer at Music Academy of the West, Santa Barbara, Calif. While on the Coast Mr. Schuster also gave concerts and a broadcast. This season he plays the Dvorak cello concert with the Los Angeles Philharmonic under Alfred Wallenstein; he will appear with this orchestra in seven concerts on tour.

SCHOOL NOTES

The Violin, Viola, Violoncello Teachers Guild is presenting six lecture-demonstrations for professional, amateur and layman at Carl Fischer Concert Hall on Thursday mornings, Nov. 3, Jan. 5, Feb. 2, March 2 and 30. Ruggiero Ricci, violinist; Merle Montgomery, lecturer, and Samuel Applebaum, teacher and writer, were featured in the first event on Oct. 6. Louis Persinger is president of the Guild, and Albert Polnarioff, founder.

Henry Kramer, assistant concertmaster of the Minneapolis Symphony, has joined the Minneapolis College of Music faculty. He will conduct the Minneapolis College of Music Ensemble and chamber music classes.

Prof. Angela Weschler of the New York College of Music offers this fall a new seminar on Cultural Foundations of Piano Playing, designed to acquaint students with the lives and cultures of many piano composers and to relate their works with other art forms of the various periods. Visits to art galleries, musical institutions and cultural events will round out the program.

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PASSED AWAY

ROSA OLITZKA, 76, noted opera contralto, passed away on Sept. 29 at her home in Chicago. She was born in Berlin, studied with Desirée Artot and Julius Hey and made her debut in a Berlin concert in 1891. The next year her operatic bow took place in Bruenn. She later sang at Covent Garden, and Walter Damrosch engaged her for his German opera company in New York, of which she was a member from 1895 to 1897. Then she joined the Metropolitan Opera, with which she sang from 1899 to 1901, in a variety of roles, ranging from Stephano in Romeo et Juliette, Azucena, Siebel, Carmen and Amneris, to Wagnerian parts such as Ortrud, Brangaene, Magdalene, Fricka and Waltraute (both in one performance). In 1910-11 she was heard in the first season of the Chicago Opera Company. She was the widow of the late Boris J. Sinai, an insurance executive.

EDMUND EYSLER, 75, noted Viennese composer of operettas, died in that city on Oct. 4. He was one of the last of the famous older composers in that medium whose melodies were known around the world. During the Nazi occupation two of his stage works were banned, Bruder Straubinger and Die Goldene Meisterin. Other of his scores, all produced in Vienna, were Die Schützenliesel, Künstlerblut, Das Glückschweinchen, Das Zirkuskind, Der Unsterbliche Lump, Die oder Keine, and The First Ball.

EILEEN H. ZAY, 63, voice teacher, died in New York on Sept. 30. Mrs. Zay was born in London. She was the widow of William Zay, voice teacher, and had taught at the School of Vocal Arts; the American Conservatory of Music, Drama and Dance in New York; and been long associated with H. Maurice-Jacquet's studio. She leaves a son and three daughters, one of whom is the wife of Paul Nordoff, composer.

WALTER WIDDOP, 56, prominent British tenor, passed away in London, on Sept. 6. Born at Norland, near Halifax, he sang Tristan, Siegmund and other roles at Covent Garden; toured with the British National Opera in Aida, Madame Butterfly, Trovatore and Williams' Hugh the Drover; appeared in an international opera season at Barcelona in 1927, in concerts in Holland, Germany, England and America.

JOHN FERGUSON TENNEY, 68, trustee of many educational and philanthropic institutions, and the husband of Gena Branscombe, composer and conductor, died in New York on Sept. 5. He was long associated as an executive with the New York Life Insurance Co., and was a graduate of the Harvard Law School. He is survived by his widow, three daughters, a sister and two grandsons.

WILLIAM G. W. KING, 42, music editor of the New York Sun from 1937 to 1939, died at Fire Island, N. Y., where he was spending a holiday, recently. A native of Nashville, Tenn., he graduated from the University of Chicago and came to New York in 1928. He was later associated with the Consolidated Concert Booking Office, and in 1948 joined the National Broadcasting Company.

LILLIAN LITTLEHALES, 75, cellist, passed away in Mexico recently, according to advices received in New York.

YOUTHFUL MICAELA . . . Lois Focarile, 9 years old, pupil of Ann Sydney, sang the role in a junior production of Carmen at the Neighborhood Center Theater, Brooklyn. She has also appeared on the Dumont television network, and is scheduled for TV station WPIX. On Oct. 31, Lois will take the leading role in a children's show under Cutty Productions at the Palm Garden, New York. The little girl has studied with Mrs. Sydney for four years. ***(Tudor Photo Service)***

NEWS IN BRIEF

The Raphael Bronstein Symphonietta, conducted by Raphael Bronstein, will give concerts in Town Hall on Oct. 29, Jan. 14 and March 11, with the assisting artists, Edward Druzinsky, harp; Ariana Bronne, violin; and Raymond Smolover, tenor.

Fredric Vonn, pianist-composer, returned on the Ile de France on Sept. 28, after a four months' tour of Europe.

Alfredo Antonini has been appointed chairman of the music department of St. John's University, Brooklyn, N. Y. On Nov. 9 Mr. Antonini appears as guest conductor at the Temple Sholom in Chicago, Artie Shaw as soloist, and on Dec. 27 with the Collegiate Chorale at Carnegie Hall.

The Albeneri Trio will observe the Chopin Centennial by performing the composer's seldom heard Trio, op. 8, at the Library of Congress, Washington, D. C., on Dec. 5. Erich Itor Kahn and Benar Heifetz, pianist and cellist of the group, will play the Sonata, op. 65.

The National Orchestral Association will present four Monday evening concerts during 1949-50, its 20th season. These are, Nov. 7, classic and romantic program with soloist; Jan. 9, N.O.A. graduates as soloists; Feb. 27, opera in concert form; April 17, facing the conductor, and merit rewarded program.

Irene Rosenberg, pianist, broadcast on Oct. 8 over WNYC under the auspices of the Tanglewood Alumni Association.

Agnes Carlson sang a group of songs on the program marking the installation of national officers of the Composers and Authors Association of America on Oct. 7 at the Hotel Henry Hudson.

Costanzo Gero, tenor, sang Elvino in Bellini's Sonnambula on Sept. 25 in Cleveland. Mr. Gero will go to Monte Carlo in January to appear in leading roles of the Italian repertoire.

Pianist Killed in Fall

Caesar G. Finn, 48, composer and pianist, died in Roosevelt Hospital on Sept. 26, after falling eight floors from his New York apartment.

After graduation from Curtis Institute of Music in Philadelphia in 1932, Mr. Finn served there as an instructor and lecturer in the psychology of music from 1932 to 1934. Later he occupied several executive posts with the Federal Music Project and was a lecturer on the psychology of music in the Adult Education Division sponsored by the New York Board of Education. He had given piano recitals here and in Europe.

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State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Grace Nylen, who, having been duly sworn according to law, deposes and says that she is the Business Manager of the Musical Courier, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, July 2, 1946 (Section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

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Grace Nylen, Business Manager.

Sworn to and subscribed before me this 13th day of September, 1949.

[Seal] Joseph Horowitz.
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